TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

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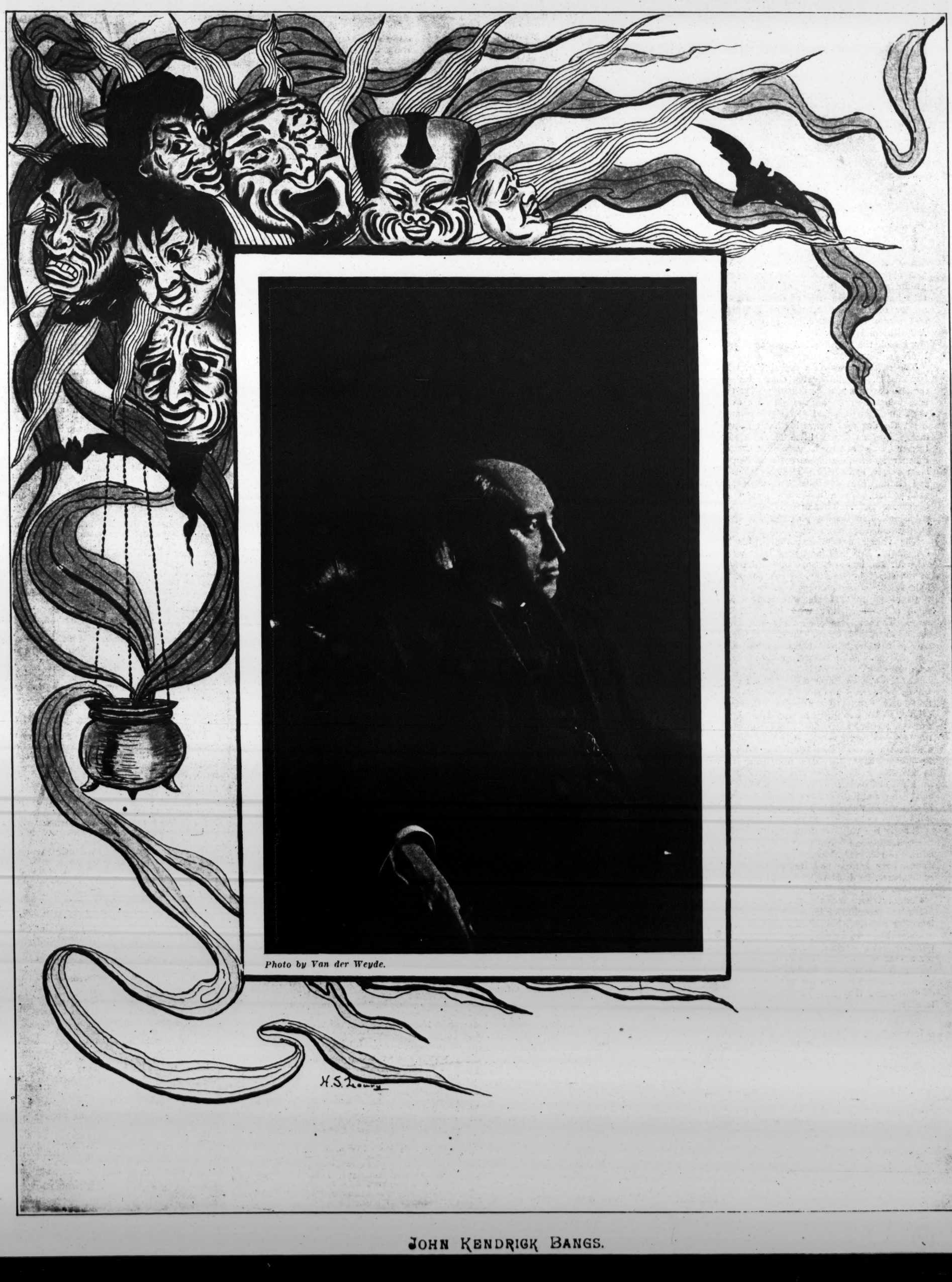

Photo by Van der Weyde.

JOHN KENDRICK BANGS.

THE MATINEE GIRL

TO see ourselves as others see us is salutary. Professor Merian, the dog trainer, who is entertaining the public at Oscar Hammerstein's roof-garden, gives us this opportunity. The Swiss "professor" is producing the only play of which I know that has an entire cast of dogs. He is the author of the play as well as the manager and owner of the dogs. The play is called A Faithless Woman.

"I took the play from American life," said Professor Merian.

The curtain rises on a rathskeller, where a few simple, unsophisticated dogs meet one of the other sort, a rakish, dare-devil fox terrier, who wears his hat on the side, an overcoat with large buttons and a don't care manner. Sepo, the dog that wears his hat on one side, makes eyes at pretty little Hamele, the fox terrier wife of the cream-colored poodle, Farmer Pratzenbauer. Hamele, although she is so simple, ogles back. The party breaks up and Hamele goes dutifully home with the rich poodle, but casts a backward glance at the handsome rake. Thereafter there is double quick action in the dog play, with tempo ever accelerated.

The village gossip, a mongrel, black-eyed dog named Dolly, is kept very busy with her role, for she has seen Sepo and Hamele meet in the street by stealth and rub noses. Twilight falls and night deepens, when Don Juan Sepo steals through the streets and knocks upon a hotel window with his cold, brown nose. The shutters open slyly and Hamele, the "Faithless Woman," appears at the window in a white muslin chemise trimmed with red ribbons. Sepo bounds within and the shutters close.

From his home Farmer Pratzenbauer—good Broadway name—lumbers forth and raps upon the hotel door. No answer. Bobby, the poodle, scales the wall like any Romeo, steals through the balcony, and the next moment all the shot on earth seems to be emptying into all the tin pans. Two black French poodles in helmets enter the hotel and drag Hamele in her ribboned chemise and Don Juan Sepo in an unbecoming unbleached muslin night shirt—I submit to Professor Merian that villains always wear lovely silk nighties—off to jail.

That is the way the man from Zurich sees us—red ribboned chemise, unbleached muslin night shirts, faithless wives, willing Don Juans, busy policemen. He has eye-witnessed such scenes, he declares, not in Zurich, but in New York.

Query: Where was the professor?

But the morality or immorality of this problem play aside, the actors are excellent. The manager and playwright says they are not particularly quick studies, for he rehearsed them for a year and a half before they made their debut. There is a great deal of professional jealousy among them, each canine has its understudy, and they all go to supper after the theatre.

It was Mrs. Martha McCullough Williams, the author and naturalist, who told this story to a discouraged friend. The friend, who was paying Mrs. Williams a visit at "Castle Sunshine," the author's home on Amsterdam avenue, complained that she had reached an unproductive period in her career.

"The first few years were years of hard work, but I could show results," she said. "Lately I have worked on and on and seemingly to no purpose. I am discouraged."

Mrs. Williams left her easy chair and went to the window box, where grew a rose bush of her own planting and nurturing.

"You are like this rose," she said, her fingers gently touching the leaves. "In June it flowered beautifully. It was so generous that it nearly bloomed itself to death. Then its leaves turned yellow and fell off, and the main stem withered and its fresh greenness changed to a dull brown. If I hadn't known something about roses I would have believed that that bush was dead. On the contrary, I knew that, as is the habit with roses, it was taking deeper root, and, while concentrating its strength below ground, that part above had to be sacrificed. So I cut away the branches, knowing all the time what was taking place in the root. Now, you see how well it is coming up again, how fresh and green it is. It is getting ready for its second blossoming. The taking new root was necessary for that. If you come to see me in the late Summer and early Fall you will find that rose bush a splendor of blossoms. People who work with the mind are like rose bushes. They have their time of taking new root, and the second blossoming is better than the first."

Elizabeth Jordan expressed more briefly the same thought about the stretch of dead level that seems to come to all lives of attainment.

"There is a time when we all lie fallow," she said, and Ruskin has had his word about the "rests in the music of life."

If this seemingly barren period be one of preparation for the next, if it be one of study and ripening, we are the better for the time that precedes the second and greater blossoming.

I believe that one of the chief faults of American dramatic art is what—a more graceful phrase lacking—I term its mushroomness. The finest minds ripen slowly, and the perfect art is one of slow unfolding.

The end of meteors is inevitable and inglorious.

I met Edwin Stevens the other day in the crush of that homicidal crossing at Broadway and Forty-second Street, and was nearly run down by three street cars and four ice wagons while I gazed at his Dantesque person. Of most pronounced personality is Mr. Stevens. His lean, striking face and tall, almost gaunt, figure are ineradicable. Grim and picturesque and unpretty as Abraham Lincoln, his face is as haunting.

Of a different, but as ineffaceable, personality is George Nash, who might to a hurried passer seem a type of a not too rushed business man, but in his voice lies his chief individuality.

"Another small bottle!" The lazy voice echoed down the corridors from the Matinee Girl's childhood. It was George Nash's line as the disappointed, bibulous lover in Chimmie Fadden. And when the villain entered in The Ninety and Nine I sat up and looked as though I had heard a lost chord. It was the unforgettable voice of George Nash. And when the consul made his appearance in The Dictator and told unbelievable tales to his bride, again it was his voice that betrayed the actor, whose make-ups are so clever and whose playing so intelligent that he might remain *incog* indefinitely were it not for his voice. I wonder if he can't do something for it. It should be improved. It is too high, too nonchalant, too much at war with his big muscular frame.

Ethel Barrymore once told the Matinee Girl that she would play a Hottentot if it were a good part. Ethel is getting geographically nearer her aim, since she is to play a Chinese courtesan in The Third Moon.

Robert T. Haines is the most amiable husband on the stage. Instead of loafing luxuriously by some Summer sea, or on some piney mountain side, after his strenuous season as leading man in The Darling of the Gods, he is toiling in his wife's sketch, Their Honeymoon, at Proctor's. It is a good enough sketch, but Mr. Haines' motive in acting during midsummer isn't professional, but conjugal. It is the same that led him to abandon other work two years ago to help launch Hearts Aflame, the society comedy by Genevieve Greville Haines. Mr. Haines is an amiable husband.

Speaking of vacations, Charles Kingsley had his own ideal of one.

"What is the pleasantest way to spend a vacation?" the stuttering author was asked.

"Wh-wh-why, you fool! There's only one way," he answered. "Th-th-that is to-to-to lie all d-d-day on your b-b-belly in the s-s-sun like a liz-liz-liz-ard, of course."

Rosario Guerrero had she searched the country o'er could not have found a better foil for her Latin type than the woman whom she has chosen as her English teacher. The good lady is as Puritan as La Guerrero isn't. She is the sublimated type of the Yankee schoolma'am, tall, narrow-chested, high shouldered, with hair gray as ashes, throwing into fine relief the glossy blackness of the Guerrero's tresses. Wherever Rosario goes there goes her English teacher, even to the lobby and the roof of the New York Theatre, an atmosphere that would pain the New England product did she not rigidly school herself to remember, with Yankee prudence, the money there is in it.

"Now that we have thirty minutes let us have one little lesson," says Guerrero, who is studious, and the sight of the Sevillian pantomimist on a bench in the lobby, at luncheon at Rector's, or on the curb waiting for a car, taking her "little lesson," is a common one.

In one respect, however, the governess finds her duty trying.

"It is hard for the Senorita to unlearn what she has been taught," and the teacher looks severely at the attaches of the New York. "I ask her a question and she answers, 'Sure, Mike,' and if I say to her, 'Is that easy? Do you understand?' she says, 'It is a cinch.'"

The Spanish woman is observant. Of American women she says, "They are ladylike, but emotionless." Of American men, "They are funny, but they do not love much, not with the deep love a man must have for me before I marry him. American men seem to be ashamed of sentiment."

The hard-working press agent of the roof-garden where Guerrero appears nightly as Carmen says she is extremely generous, that she literally throws her money away upon a family of eighteen Guerreros, fattening on that same salary in her villa in the Pyrenees. Now, Sam!

Formulæ aren't bad things in the theatrical equipment. The foremost players have a few of them that are watchwords in their professional lives, but players dread the dogmatic and one has to use the forceps to extract these formulæ. But, once extracted, they are excelelnt topics of thought. For instance, here is what Ellen Terry says of the necessary qualities of a successful actress:

"She must have a good heart and the three 'I's'—imagination, independence and industry."

Director Sargent, of the American Academy of Dramatic Art, said of an actress he saw at the Odéon in Paris; "There she was, a woman alone on the stage, apparently doing nothing, yet her every mental depression or exhilaration was reflected in the audience. She possessed the three characteristics of an actor—concentration, enthusiasm and responsiveness."

Arthur Stringer, the young Canadian novelist and poet, who is the husband of the Juno-formed, Venus-faced actress, Jobyna Howland, is in the eighth heaven of happiness on his little farm, which he has named Château D'Hobo, near Cedar Springs, Ontario. If there is anything Mr. Stringer loves, after his wife and spinning sonnets, it is farming. He has written the Matinee Girl pages about the dimensions of his onion patches and the size of the cabbages in his garden. Last week he remembered that there are flowers as well as loud smelling vegetables in the world, and he wrote exultantly: "I have wistaria, countless roses, orange blossoms and syringa—all in blossom on my place as I write this. Come up and give your tortured nose a rest from printers' ink and asphalt."

I heard it at a French *table d'hote* a few doors from Broadway. A man and a woman and a dog had a table next to mine. The woman evidently owned the man. I don't know whether they were married or merely had "an arrangement," but she was lecturing and he was listening, while the dog stole spaghetti unheeded from her plate. The woman delivered her dictum with gloomy eyes.

"Women love all the time and men love when they have time."

An experienced ingenue friend of mine who shows her letters let me assimilate one she wrote last week to her lover, who is tarrying in the West. I didn't ask her whether the postscript was original. The last woman of whom I asked such question took offense. But here's the postscript:

"You'd better come home and be quick about it. If I could love one I never see, I could have loved God."

THE MATINEE GIRL.

TYREE-METCALFE.

Elizabeth Tyree was married last Thursday to James Stetson Metcalfe, of *Life*, in the Marble Collegiate Church, Fifth Avenue and Twenty-ninth Street. The wedding was unpretentious, only a few relatives and intimate friends having been invited. The Rev. Dr. David J. Burrell performed the ceremony. The bride was given away by her brother-in-law, Timothy O'Connor. Her wedding dress was of white chiffon cloth, trimmed with old lace. It was circled by a girdle of cloth of gold studded with turquoise and gold buttons. The waist was almost entirely of lace, the yoke being transparent. Her hat, also of white lace, was dressed with a wreath of tea roses and foliage. Her ornaments were a brooch of diamonds and emeralds, with turquoise pendant, and bar pin of diamonds. Mr. Metcalfe's best man was his brother, George Metcalfe. The ushers were Dr. Francis Metcalfe, Edward O. Schernikow and Lyman M. Bass, a nephew of the bride. The wedding breakfast for the members of the bridal party and a few relatives and intimate friends was given at the Waldorf-Astoria by Mr. and Mrs. Timothy O'Connor. Among those invited to the wedding were Mr. and Mrs. J. Egmont Schermerhorn, Mrs. Frances Wolcott, Mr. and Mrs. Timothy O'Connor, Mr. and Mrs. W. P. Wilkins, the latter a sister of the bride; Dr. and Mrs. J. E. Sullivan, Madge Bannigan and Reta Hervey, nieces of Mrs. Metcalfe; Mrs. E. F. Metcalfe, mother of the bridegroom; Mr. and Mrs. Oakleigh Thorne, Mr. and Mrs. Conde M. Nast, Mr. and Mrs. George Ames Mitchell, Mr. and Mrs. Leon Marie, Mr. and Mrs. Andrew Mitchell, Mrs. Alice Fisher Harcourt, Mrs. Fernandez, Bijou Fernandez, and Mr. Randolph Hurdy. Mr. and Mrs. Metcalfe will spend their honeymoon at Hillcrest, Mrs. Wolcott's country home, in the Genesee Valley. Mrs. Metcalfe has retired permanently from the stage, it was said.

CUES.

Fisher and Riley will send out Florodora next season with as many members of the original company as can be engaged. Edna Wallace Hopper will play her old role of Lady Holyrood. The same firm will also produce a new comedy by George Broadhurst, in which Isabel Rush will be starred.

Weber and Ziegfeld will spend $40,000 on alterations to the house to be known as Weber's Music Hall. The work is to be completed by August, and the opening date is fixed for a month later.

Mrs. James Ryan, professionally known as Jessie Merritt, will next season use her own name, Mae Burgess.

The Checkers company will open its season at the Academy of Music on Aug. 22.

WILLIAM WINTER'S DAUGHTER MARRIED.

Viola Rosamund Winter, daughter of Mr. and Mrs. William Winter, and Fielding Johnson Stilson were married June 22, in St. Paul's Cathedral, Los Angeles, Cal., by the Rev. J. J. Wilkins. The chancel was decorated with flowers. The bridal party was led by the ushers, Charles Seyler, Victor Henderson, Volney Howard, Winthrop Blackstone, Russell Taylor and Karl Klokke. Following them was the matron of honor, Mrs. W. Jefferson Winter (Elsie Leslie). Then came the bride, with her father, William Winter. The jewels worn by the bride were a pearl and diamond brooch, the gift of the bridegroom; an emerald pin, the gift of Sir Henry Irving; a beautiful gold and diamond bracelet, from her mother; a diamond pendant, from her father; a superb gold chain bracelet, from her sister-in-law, Mrs. W. Jefferson Winter, and a girdle of gold, representing Cleopatra's asp, with diamonds for eyes and a ruby set in diamonds on the head—the gift of Madame Modjeska. The bride was met at the top of the center aisle by the bridegroom, attended by his brother, Carroll Stilson, as best man. The preliminary music included "Love's Young Dream," "Drink to Me Only With Thine Eyes" and "Believe Me, If All Those Endearing Young Charms," and those tender and lovely melodies had a touching effect.

At the approach of the bridal party the organist played Mendelssohn's Wedding March, and this was repeated as the bridal party left the altar, in the following order: the bride and bridegroom; the matron of honor and the best man; the parents of the bride, Mr. and Mrs. William Winter; Mrs. W. W. Stilson, the bridegroom's mother, and W. Jefferson Winter, the bride's brother; Count Charles Bozenta Chlapowski and wife (Madame Modjeska), and Mr. and Mrs. Charles Stilson. During the reading of the service Schubert's "Serenade" was played softly. After the ceremony the bride and bridegroom and many friends were served with a supper at the home of Mr. Stilson's mother, No. 812 Kensington Road. The happy couple left the same evening for San Francisco.

There were many messages of congratulation and handsome gifts from distinguished friends, both here and abroad, among them being cablegrams from Sir Henry Irving, Sir Charles Wyndham and John L. Toole, of London. Mrs. Stilson, who is a young woman of brilliant attainments and captivating manners, is the only daughter of William Winter. Mr. Stilson is one of the most popular young men of the social set, and he and his bride will reside in Los Angeles permanently on their return.

THE OLD BOSTON HOWARD.

A low wooden fence in front of the old Howard Athenæum in Howard Street, Boston, with a couple of legal notices posted on it attracted attention last week. The fence projected from the building for a distance of about three feet and ran along its entire length. On two posts near either end was posted a typewritten legal notice stating that Albert Beard, of Wilton, N. H., in order "to prevent any person or classes of persons from acquiring any right of way, easement or use, over, in and upon any parcel of land, or any part thereof, situated in Boston, in the County of Suffolk and Commonwealth of Massachusetts, on Howard Street, and known as the Howard Athenæum premises, and particularly that portion in front of the line of the building as now constructed, more particularly described as the strip of land in front of the line of said building," etc., this notice was given. Once in twenty years the owner of the property thus asserts his right to the strip of land, and thereby he establishes his right to it for a period of at least twenty years. The fence is only required to be kept up for a couple of days.

The Howard was originally a church. When it was turned into a theatre such stars as E. L. Davenport, Charlotte Cushman and Edwin Eddy played in it. Josh Hart became manager of it in the late 60's, and John Stetson succeeded him, in the early 70's. It was the best variety theatre in this country, if not in the world, and probably the best ever known. Such actors and vaudeville artists as N. C. Goodwin, Gus Williams, Harry Bloodgood, James S. Maffitt, W. J. Scanlan, Delehanty and Hengler, Ada Richmond, Lew Cole, J. H. Budworth, McKee and Rogers, Bobby Newcomb, Billy Ashcroft, Cool Burgess, Jennie Engle, the Daly Brothers, Edward Harrigan, Tony Hart, Schoolcraft and Coes, Gus Hill and Billy Courtwright were seen there from week to week under the management of John Stetson, who always refused to have even one bad "turn" on his programme.

THE N. T. P. ASSOCIATION.

The National Theatrical Protective Association, at their last meeting, held in the Revere House, Chicago, elected the following officers for the ensuing year: Edward Rowland, Worthy President; C. Jay Smith, Senior Monitor; Robert Halcott, Secretary and Treasurer; Gus Cohan, Chaplain; George E. Gill, Trustee; Allan Hampton, First Mentor; Travers Vale, Second Mentor; Lew Leslie, Sergeant-at-Arms. During the past year the association has grown to a considerable degree. Robert Halcott, Secretary and Treasurer, is permanently located at 15 South Canal Street, Chicago, and always ready to further the interests of the N. T. P. A. A social session will be held in the Revere House on Wednesday, July 20, at 8 P. M.

ENGAGEMENTS.

W. B. Eagan, as press agent for Daniel Sully.

Louise Ripley will be featured as Lady Macbeth in John Griffith's production of Macbeth next season, under the management of John M. Hickey.

For the Decker and Veronee Girl of the Streets and in The Shadow of the Gallows companies: Mai Wells, John Morissey, Gertrude Avery Shields, Janette Carew, Edith M. Cook, Emma G. Field, Baby Myrtle, and Carroll Henry.

Charles Hartley, W. C. Andrews, Thomas Taylor, and A. Renwick Sanders have been re-engaged by John M. Hickey for John Griffith's tour of Macbeth.

George Richards has been engaged to originate an important role in the new rural drama, Bird Center, which Glen MacDonough has evolved from the "Bird Center Cartoons," by McCutcheon, the artist-humorist.

Laurence Gordon, by George M. Fenberg, for the Fenberg Stock company, as general business actor and specialties.

E. P. Sullivan has been engaged by John M. Hickey to play Macduff in support of John Griffith next season. Other engagements include Marguerite Marquis, John Davidson, and Leopoldine Ambrose.

By Sörlis and Borrowscale, for Carl Eckstrom's, A Modern Viking company: Grace Marble, Emil Ernst, William Vroom, Alexander Cohn, and Chauncey Sothern.

SHOP TALK.

"At our last dinner," said the tall man, "we touched upon the relative forces of precept and example, and I was reminded of a case in point that was recently revealed to me."

"Is there anything in any of the precepts you are about to quote," asked the fat comedian, "that would necessarily conflict with my example should I order a second bottle to sustain us during your harrowing recital?"

"Such an example, from such a source, would indeed be a surprise," said the tall man, "and also a shock; but I shall quote no precept that need deter you from exercising an ambition so laudable."

After this customary exchange of compliments the tall man continued: "I met an old school mate a few weeks since, whom I had not seen for some years. We spent an afternoon together, and it is his story, supplemented by my own knowledge of the man, and many of the incidents of his life, that I am going to tell you. We will call him Bob. At school Bob was an idealist. I remember the ideal wife he raved about, the ideal home he would have, and the ideal children he would rear. After graduating he knocked around for three or four years, trying a half dozen things and succeeding at none. He returned to his native town and married a widow ten years his senior. She was an honest woman, with a good income and two pretty children. A daughter was born to them. Bob handled his wife's property with judgment. At the end of ten years it had doubled in value and had been so judiciously manipulated that the increment was his own. When their daughter was ten Bob was thirty-six and his wife was forty-six. Bob got giddy, and they separated. She was a stanch Catholic and there was no divorce. The daughter was sent to a convent to be educated. But she was just old enough to have heard and wondered at several things she did not quite understand. Bob's superficial idealism concentrated on his daughter. But his inherent weakness of character balked at example. He had moved to the metropolis. He prospered in business. He was handsome and clever. He won a handsome young widow with a pretty daughter, with whom he went through the form of a civil marriage. She bore him a child before learning that his legal wife was living. But she loved him and clung to him, and her mother and a young sister went to live with them. The wife up in New Hampshire was an invalid. She became bed-ridden and ceased visiting her daughter at the convent. But Bob went regularly. The daughter spent the first half of her vacations with her invalid mother, the last with her father, whom she worshiped. They lived in good style on a fashionable street. The new 'wife' was very attractive and her daughter was a beautiful girl, and the litle 'brother,' whom the daughter met at the new 'home,' was such a dear little thing. When Bob's daughter was fifteen her mother passed away and was quietly buried in the little churchyard up in New Hampshire. Bob and the daughter attended. She left her property to the Church. Bob and his daughter came 'home.' This was just five years ago. One month ago I met Bob and ventured to ask about his daughter, whom I had often met. His teeth set angrily. His face grew livid. 'Don't mention her name,' he said. 'Come and dine with me to-morrow.' I went. The daughter was not there. Her name was not mentioned during dinner. After an hour in the library, the ladies withdrew. Bob walked about the room nervously for a time, trying to appear cheerful. Finally he broke out: 'It's no use, old man; I can't keep it in. When we used to spout Shakespeare together at school neither of us realized the terrible force of old Lear's cry 'How sharper than a serpent's tooth it is to have a thankless child!'"

"He sank into a chair and cried like a schoolboy.

"'You know how I idolized her,' he finally continued. 'I sacrificed everything for her. Her education was perfect. Her mind was stored with the purest and noblest precepts. Money was lavished upon her. Her slightest whim was gratified. Her hand was sought by men of wealth and social position. You know my high ideals of womanhood. To-day she is living a shameless life and apparently glorying in her infamy.'

"The man was actually beside himself with grief and rage and in his supreme egotism had no word of reproach for himself. He had done everything for her. He had stored her mind with beautiful precepts. He had given her everything that a loving and indulgent father could give. Everything—save the one thing above all others he should have given her—a home whose atmosphere was pure, a life whose example was wholesome.

"This story may not be particularly interesting or instructive, but, like my fat friend's story about the colonel's widow, it has the merit of truth."

"These cases of moral obliquity," said the tragedian, "this opacity of moral vision, is common, and must be accepted as a species of psychic phenomena. The subject at best is an unwholesome one, and not quite in our customary channels of conversation. 'But since I'm entered in the cause so far, pricked to't by foolish love and honesty, I will go on.'"

The arrival of squab and the comedian's special second bottle gave the latter gentleman a chance to remark that thus fortified he felt equal to absorbing almost anything in the way of social derelictions,

"As illustrating the theme under discussion," said the tragedian—*i.e.*, the power of precept as opposed to the force of example—I will state that my story, like your own, is a true one."

"To be more explicit," said the fat comedian, "our friend wishes to emphasize the fact that his story is history."

The silent solemnity with which this effort was received caused the smile on the fat man's face to fade almost imperceptibly and disappear ignominiously behind his ears.

The silence grew embarrassing, notably so for the fat man.

"Gentlemen," the tragedian at last began, in tones measured and impressive, "I am moved to ask your indulgence for a digression. In one of the early chapters of 'Les Miserables,' where the octette of students and grisettes are carousing at Bombardas, Hugo describes the effect of a pun interjected by one of the convivial students. He said it produced the effect of a stone thrown into a pool. All the frogs held their peace. Then the speaker who had been interrupted said: 'This pun, which has fallen from the skies, must not be received with too much stupor. Everything which falls in that way is not necessarily worthy of enthusiasm and respect. The pun is the dung of the mind which soars. The jest falls, no matter where, and the mind, after producing a piece of stupidity, plunges into the azure depths. A whitish speck, flattened against the rock, does not prevent the condor from soaring aloft.'"

"*Puns asinorum*," said the comedian, with a tragic wave of his fat hand.

The *entente cordiale* having been thus reestablished, the tragedian continued:

"A few weeks ago, while enjoying a spin on the driveway with a friend who loves his horse, and frequently affords one a bracer of that kind, we jogged alongside a luxurious victoria for the space of, probably two minutes. Not long, yet long enough for me to take a second careful look at its solitary occupant. It was a woman past middle life. Massive as to person. A *grande dame* of sixty, dressed like a matron of thirty. She was bleached and painted. There were many like her on the Riverside that afternoon. I had not seen her for some years. To satisfy myself I asked my friend her name. I was not mistaken. Members of famous families, upon meeting her carriage, smiled and lifted their hats. She inclined her head condescendingly. Her smile was a fixture. It wouldn't come off. Probably she feared to risk changing it.

"Something over a quarter of a century ago, when I was young and charming, I was a member of a stock company in a far Western city. It wasn't much of a city then, little more, in fact, than a camp; but it was in a circuit that supported an excellent company for a forty weeks' season."

The tall man sighed, and the fat comedian groaned.

"It was customary to do something in a scenic way about holiday time. It meant a run of one entire week, sometimes two. It was our one breathing spell during the season. This season we were to produce The Forty Thieves, using the old printed edition, with gags and interpolations by the stage-manager and comedian. The manager advertised for forty extra ladies. He wanted six. The city being small, all of the local young ladies were well known and engaged weeks ahead. The advertisement for the forty was the regular annual gag. But on this occasion there was an application from a stranger. She was a beautiful woman of about thirty. Richly gowned and wearing an over-display of diamonds, otherwise she appeared a lady. She was evidently a stranger in the town. Said she was very anxious to be an actress and was willing to commence at the bottom of the ladder. At the first rehearsal she was recognized by a member of the company as a woman who, a year or two before, had been the central figure in a notorious scandal in Chicago. Her husband divorced her and she gravitated to the *demi-monde*. The husband killed himself, and the woman secured possession of the only child, a girl of seven or eight. The girl was placed in Sacred Heart Convent, at South Bend, Ind. The actor kept the woman's secret, and has done so until to-day, when it is so purely a matter of ancient history as to be related without the fear of injuring any one. She was so impressive looking that the stage-manager intrusted her with a half dozen lines. Those were taken away from her after the first performance. She hadn't the faintest glimmer of talent for stage work. But she had a bust and a pair of extremities that filled the eye, also a big gap in the front line, and created a sensation in an interpolated Amazon march. She had all of the sporting men in town guessing. At the end of the two weeks' run she asked the stage-manager whether he thought she would ever make an actress. He answered with that gentle sweetness characteristic of his tribe, and she said she thought so too. She doubled up with a big, showy gambler, well known in those days from the Missouri River to San Francisco. She was known for a time as the Roulette Queen. I saw her one night, a year later, in a big gambling house in a far Western city. She wore a superb *decolleté* gown and sparkled with diamonds from her crown to her girdle. She was certainly a beautiful animal. In that same room a month later her gambler-lover, in a moment of jealous, ungovernable rage, struck her in the face. A drummer shot him dead in his tracks. The action was so quick, the crowd so dense, and so many guns were in the air, that no one appeared to know who fired the fatal shot. Any way, a gambler or two more or less didn't make much difference in those days in that particular town. The local papers had scare line articles, however, in which the woman was referred to as 'a famous actress,' who had left a husband and child to elope with a gambler.

"The drummer disappeared and was quickly followed by the woman. They came together in San Francisco, where the drummer had a wife and grown-up daughters. The drummer's reign was brief. It was long enough, however, to break up his family, make him a criminal and land him in San Quinten. The woman cut quite a figure in San Francisco's 'crust' for three or four years. A rich Nevada mine owner, an Irishman of seventy, a widower, with no children, was finally safely landed. This, of course, was a case of marrying. During her reign in San Francisco her daughter graduated and was duly installed in the mother's handsome home. She was a beautiful girl, and served the double purpose of making the place attractive and giving to it an air of quasi-respectability. It was the bait that caught the Nevada mine owner. The old miner obligingly cashed in at the end of a year. The handsome wife, with her great wealth and lovely daughter, had entirely outlived any little 'irregularity' connected with her early San Francisco career, and, fortunately for her, no one had appeared to ventilate her earlier escapades. Years ago mother and daughter moved East. But every precept instilled into that young girl's mind and heart by those pure women of the convent had melted like snow before the sun, in the poisonous example of that San Francisco home. She to-day occupies a flat not far from Long Acre. The dear old papa, who pays the rent and other incidentals, has a steam yacht, a city mansion, a country seat, a wife and children and grandchildren. Moreover, he is a pew-holder in a fashionable church, likewise a deacon of the same. She has also two pretty daughters who will never know who was their father, and they are both being educated in a convent. And the aristocratic old lady who was in the Victoria? Oh, yes. That is the mother and grandmother. The sometime 'Roulette Queen.' But she does not recognize the daughter who 'disgraced' her name."

"If there is one thing about me that I like more than another," said the fat comedian, "it is my happy faculty of adjusting myself to my environments. That unique gift of becoming, voluntarily or otherwise, a homogeneous particle of a conglomerate whole. I trust I make myself clear. But if there be a doubt of my meaning through an apparent obscurity of expression, you must look for the explanation in the fact that my friend the tragedian, owing no doubt to a continuous season of twenty-four weeks, has developed the habit of ordering Burgundy instead of Zinfandel. It was my misfortune or my fate to be born with a Chambertin temperament and a *vin ordinaire* limit. But I call upon you both to witness that, if I am at times unable, owing to untoward conditions, to raise the limit to meet temperamental conditions, I am always willing to allow my friends to do it for me.

"Some things are inherent, some are achieved and others are acquired through processes of injection or absorption. I mention these conceded premises merely by way of convincing you that, simply because my eyes have been closed, and my organs of inhalation and respiration have emitted certain inharmonious sounds, it does not follow that I have escaped your discourses. I have absorbed them. From Genesis to Revelations they are mine, and in the vast store houses of memory I easily resurrect confirmation, strong as proof of holy writ, of the truth and wisdom of your premise—viz., that example will put precept to sleep in one round.

"This precept and example stunt recalls certain incidents not unconnected with the indigo—I beg pardon—certain incidents connected with a family, which we will call Soggs, because that isn't the name, and will locate 'em in Detroit, because that isn't the city they hail from. The Soggs boys and I went to school together. That is, one of the Soggs boys, Arthur, always went, and the other Soggs boy, Jake, and me, went when we couldn't help ourselves. Looking back now it don't seem to me possible that those Soggs boys were brothers, but I guess they were all right. Arthur Soggs was the best boy in school. Also the smartest. He was at the head of all of his classes. He was delicate looking and wore specs, and his hair was wavy and always brushed back from his marble brow and parted in the middle. His hands were white and his fingers long and slim. His voice was as soft as a girl's and he never got angry. In fact, Arthur had all the ear-marks of the real good boy. He never missed Sunday school. He read only the nice books and he almost knew the Bible by heart. Arthur was the shining example at school and Sunday school. Mothers told their boys to look at Arthur Soggs. But Jake Soggs was no good on earth. He was long and lean and slab-sided. He had big hands and big feet. His head was small, and his mouth all out of proportion. He had little eyes and an enormous nose. He was a regular lunkhead. Never knew a lesson. He seemed to grow overnight. His clothes never fit him. But he was the best natured cuss I ever knew. He was popular, of course, because he could lick any boy in school. But he never mixed much, except when some of the boys would pick on his brother Arthur and call him 'dandy' and 'Miss Arthur;' then Jake would jump in and lick every boy in sight. About the time Arthur was sent to the State university Jake and I ran away with a circus. That was the beginning of my professional career. The circus closed up in St. Joe, and we joined a traveling dramatic company, as boot jacks. I remained with this company some months, but Jake lasted only two weeks. 'Too slow,' he said. The next time I ran into Jake he was firing on a locomotive. Then a brakeman on a freight. In two years he was a freight conductor. Then I lost track of him for a time. His family had given him up as a bad job. Arthur graduated with honors, and with his splendid reputation secured employment at once as assistant bookkeeper in a bank. He rose rapidly. He married into an excellent family. He was a model husband and father. Likewise he was a deacon and taught a Bible class.

"One evening the Overland Limited pulled out of Omaha for Denver and Ogden. I had lower six, and was seated in the gentlemen's drawing-room, enjoying my cigar, when the train conductor entered. "Tickets, please," came in a voice like a base drum. It was Jake Soggs. He was about six feet two and weighed about two hundred and twenty-five. He had a full black beard and looked positively handsome. He recognized me and a grin parted his whiskers. We had many jolly hours together before he reached the end of his run. He appeared like a big, good-natured boy, and laughed with a laugh that drowned the rumble of the train.

"Two or three years later I was again on an overland train. We were side-tracked, doctoring a hot box. The division superintendent's special train pulled in. A burly figure jumped to the platform. It was Jake. 'What's up?' he asked. I explained that we were due to play Laramie that night, but from present indications we would lose the night. 'I guess not,' said Jake. He yanked out the coach with the hot box, put the emigrants into his private car, shoved the nose of his locomotive into the rear of our train, and we rattled over the grade and down into Laramie, and began on time to a full house. Jake sat in a front seat with Bill Nye and roared and stamped like a cowboy.

"Things didn't seem to go quite right with Arthur. He got tangled up with the soprano who sang in the church choir, and that added considerable to his expenses. But he was then cashier of the bank and could probably have pulled through for some time longer only for the U. S. bank examiner, who dropped in unexpected like.

"It was an awful blow to the old folks and a terrible shock to society. This was several years ago. But the greatest surprise they had was when a great big iron-gray whiskered man dropped into that town and gathered up the old folks and Arthur's wife and five children and put them on a special car and started West. And afterward some of the old inhabitants were flabbergasted to learn that it was that no-good Jake Soggs, who ran away with the circus, and that he was vice-president of a big railroad, and that poor Arthur Soggs' boys would be sent to college, and Arthur's wife and daughter and old Mr. and Mrs. Soggs would spend the remainder of their days in one of the loveliest homes in Minnesota.

"This is history, too, gentlemen, and those boys have graduated and are holding fine positions on the big railroad system in the Northwest, of which their uncle is a vice-president. The father was pardoned some years ago and is conducting for his brother a large stock and grain farm in Dakota.

"From all of which I draw this moral:

"Certain physical qualifications, such as a high, marble brow, classic locks, small feet, taper fingers, a peachy complexion and a soft voice may do very well for matinee idols and department store floorwalkers, but the man who makes history has freckles, big ears, a shock of sandy hair, a big mouth, bad teeth and a big nose with a wart on it."

MILTON NOBLES.

A NEW KENTUCKY THEATRE.

J. E. English, President of the J. E. English Theatre Company, of Paducah, Ky., is erecting a $40,000 theatre at Henderson, Ky. It may be completed by Sept. 15. Mr. English is the lessee and manager of The Kentucky, a new $50,000 playhouse at Paducah, and is conferring with Louisville architects regarding plans for a proposed new $50,000 theatre at Shreveport, La., to be known as "The Louisiana," which his company is figuring on building.

REFLECTIONS

Andrew MacKnight has closed his second season with H. Price Webber's Boston stock company. He will spend his vacation with his parents in Boston. He has been re-engaged by Mr. Webber for next season.

Hamlin, Mitchell and Fields engaged Victor Herbert last Monday to write all the music for the productions at the Lew M. Fields Theatre, which is to open in West Forty-second street in November. Marie Cahill, it was reported, has signed as a member of the Lew Fields Theatre company. Glen MacDonough is writing the book of the musical production which will open the new theatre. Rehearsals will begin in September. The same firm will produce the comedy Bird Centre, from the pen of Glen MacDonough, founded on the cartoons of George McCutcheon, about the middle of August.

Maude Adams is to have a new comedy, which Israel Zangwill will write, in three months' time. The play will be one of rural England, in four acts.

Trixie Friganza and her sister, Bessie Friganza, who have been with The Prince of Pilsen at the Shaftesbury Theatre, London, for the last seven weeks, arrived on the *Minneapolis* last Monday, to settle up the estate of their father, who died in Cincinnati a short time ago, and to be with their mother, who is very ill. Miss Friganza's role is now being sung by Sophie Brandt.

Andrew Mack will be seen next season in a new play, by Edward E. Rose, entitled The Way to Kenmare.

Ruth Peebles, of The Prince of Pilsen company, returned to New York on the *Minneapolis* last Monday.

Mabel Rice, the daughter of the late Dan Rice, the famous circus clown, will leave The Yankee Consul company to become the bride of Michael Walsh, of the New York *Herald*.

Augustus Pitou, Jr., has joined the business staff of Henry W. Savage.

Among the foreign artists engaged by Henry W. Savage for his production of Parsifal in English at the Garden Theatre next season will be the German tenor, Alois Pennarini. For several years Pennarini has been a fixed favorite at the Hamburg opera. Mr. Savage's Parsifal production is now completed, Walter Burridge having given the finishing touches to the beautiful settings last week.

Cries of "Fire!" were heard in Thirty-third Street last Monday night, near the Waldorf-Astoria Hotel. They came from Burr McIntosh, and drew hundreds to the spot. He saw smoke in No. 24 West Thirty-third Street, the second and third stories of which are occupied by M. Bloch, maker of children's clothing. Mr. McIntosh's cries brought the firemen, and the blaze was extinguished after causing $2,000 damage.

William Gillette's new play may be called Clarice. He may play only ten weeks in this country next season in The Admirable Crichton.

May Robson, who went abroad in April, returned on the *Minneapolis* last Monday. She said she has purchased the American rights to a musical comedy which is to be put on by her in September. The piece deals with the adventures of a Cockney servant girl, and may be called The Lucky Number.

It was reported last week that when Maude Adams closed her season in Kalamazoo, Mich., she called the members of her company together after the final fall of the curtain and made a little speech to them and gave to each a piece of jewelry.

James K. Hackett will star Arthur Byron in a new farcical comedy in September at the Princess Theatre, entitled Jack's Little Surprise, by Louis Egan.

P. P. Craft joined the Sells and Downs Show at Fairmont, W. Va., July 7.

Samuel Thornberg, the Jewish comedian, will go out next season under the management of Sullivan, Harris and Woods, in The Peddler.

Billy B. Van will be seen next season in a new musical comedy in three acts entitled The Errand Boy, by George Totten Smith and Ren Shields. Mr. Van will have the support of Rose Beaumont and a company numbering seventy-five.

Most of the company to support Viola Allen in The Winter's Tale for next season has been selected. Of Miss Allen's company of last season Zeffie Tilbury, Frank Currier, James Young, and C. Leslie Allen have been re-engaged. Miss Tilbury will impersonate Pauline, Mr. Currier, Autolycus; Mr. Young, Florizel, and C. Leslie Allen the Shepherd. Miss Allen will double Hermione and Perdita. On the few occasions that Twelfth Night will be given, Miss Allen and the members of her company retained will assume the same roles as heretofore. Of the new members of Miss Allen's company Henry Jewett will be the leading man, appearing as Leontes in The Winter's Tale and Malvolio in Twelfth Night. Boyd Putnam will be Polixenes of The Winter's Tale and the Duke Orsino of Twelfth Night.

A dispute arose last Tuesday over the lease of the Madison Square Theatre on West Twenty-fourth Street, which is owned by representatives of the Eno estate. The theatre was leased by them for ten years to Nelson Roberts. At the time it was leased it was said that the Enos were prepared to spend $40,000 on improvements. Since then, according to a report from Mr. Roberts' representative, it has been learned that the theatre cannot obtain a license from the city authorities. Mr. Roberts accordingly has returned the lease and has stopped negotiations, although he had arranged for several productions, including Olga Nethersole's new play.

The Shuberts are negotiating with Edward Terry with a view to bringing him and his London company to the Princess Theatre next season to produce The House of Burnside.

Contracts were signed last Tuesday by Nathaniel Roth and Sam S. Shubert for the appearance of Della Fox at the Princess Theatre next September in a musical comedy entitled The West Point Cadet, by Paul Bilhaud and Albert Barre. It was known in the French as Ta Ta-To To. The American adaptation has been made by M. Norden and the complete musical score is by Alfred Muller Norden. Mr. Conried produced the play in German at the Irving Place Theatre a few years ago, where it ran for eight weeks.

Bessie Clayton will be a member of the stock company at Lew Fields' Theatre next season. She will play one of the important parts in the new musical play by Glen MacDonough and Victor Herbert.

May Irwin may return to the stage next season and be seen in one of her old successes or in a new play.

Harold Nelson will star next season in Heart and Sword through western Canada.

J. M. Barrie, the novelist, is said to be writing a play for Ellen Terry, who is reported to have been engaged by Charles Frohman to star in this country.

The New York Theatre will open its regular season on Monday evening, July 25, with The Maid and the Mummy, by Richard Carle and Robert Hood Morris.

Elsie Janis, the clever mimic, has been a big hit as Little Miss Muffit in Jack and the Beanstalk, in which she is being featured.

George M. Fenberg, manager of the Fenberg Stock company, is back from a Western trip, and arranging affairs for his company, which will open its season early in August at Bangor, Maine.

Richard Ladenburg, of New York, a cousin of the late Adolf Ladenburg, is engaged to marry Norah Hutchinson, the young American violoncellist.

Harry Bergseil will open his season early in September in Charles T. Vincent's three-act farce, Our New Man, under the direction of J. J. Coleman.

IN OTHER CITIES

SAN FRANCISCO.

Ever since Mr. Whittelsey opened at the Alcazar on June 27 the house has been filled to its capacity. This clever romantic actor has always been popular here, and his Summer engagements have been looked forward to eagerly. He was perfectly suited to the role of Robert Clay in Soldiers of Fortune, and this week he is seen in the congenial part of Major Dick Rudyard, which is one of those droll, quiet parts that admirably suits his style. One Summer Day, from the pen of Henry Esmond, brings out many points of the finer feeling of human nature. Marie Rawson, who made her first appearance on Monday afternoon, is a talented actress and a beautiful woman of charming personality. Her first entrance upon the stage was greeted with much applause and there is no doubt but that she will become very popular during her engagement here. Richard Vivian, the new juvenile, is a sterling young actor and was happily cast as Tom Reed. Agnes Rankin, one of the cleverest ingenues this theatre has ever had, made her reappearance on Monday, and many floral offerings were presented her by her friends. The cast was an unusually good one and the performance was a delight. Next week Mr. Whittelsey will be seen in the role made so popular by Henry Miller, and which was one of Mr. Whittelsey's great successes last season, Eric Temple in Heartsease.

The California Theatre is closed this week, 4-11, but will open on Sunday night, 10 ,with L. R. Stockwell in an American character play, The Hon. John North, written by Herbert Bashford. Mr. Stockwell will be supported by a clever co. of players, among them Nevada Hefron, who will have the leading roles.

The Tivoli Opera House 4-11 is still doing a tremendous business with Robin Hood, and there is no telling how long this favorite opera will hold the boards at this house. The Tivoli has never offered anything better. The members of the co. are all clever vocalists and good actors; the stage settings are superb, and the stage management of Hartman is to be highly commended. Miss Mason and Miss Condon do good work and receive many encores nightly. Baron Berthald, John Dunsmure and Arthur Cunningham have the singing roles and William Simms is the comedian. Arthur Cunningham, who has been receiving the major portion of the applause nightly for his delightful singing of the "Brown October Ale" song, and who for the last three years has been one of standbys of the Tivoli forces, is not to sing with the co. after this week. Many are the regrets, for Mr. Cunningham has been very popular with the patrons of this house. The Toreador will come after the run of Robin Hood.

The Columbia Theatre has been closed for two weeks and will open on Monday, 11, with Ethel Barrymore in Cousin Kate. A very fashionable audience will be on hand to welcome her, for this is her first appearance in this city since she has been a star.

The Mormons is in its last week at Fischers 4-11, and on Sunday night a new burlesque, A Lucky Stone, will be put on. It is by Frank Witmark and Collin Davis, and is said to be very funny. Many new people have been especially engaged for the play, Dorothy Morton, the clever comic opera singer, and Nora Bayes are among them. Rice and Cady are the new German comedians, and Bobby North will be the Barney Bernard of the performance. The costumes will all be new and the scenery will be especially painted.

James Neill and co. commenced a stock season of popular plays at the Grand Opera House on Monday, 4. His opening play was Barbara Frietchie, with Edith Chapman in the title-role and James Neill in the part of Captain Trumbull, which suits him so well. Miss Chapman is the first one who gave us a portrayal of this heroine. Her performance is a very artistic one. Lillian Andrews as Mammy Lou, the aged negress, did a very clever bit of acting. The Jack Negly of Arthur Bloomquist is a piece of work not soon to be forgotten, and he well deserves the applause which is always forthcoming after his strong scene. The stage settings were exceptionally good and the costumes were bright and new. The play has brought out big audiences. On the Fourth of July a matinee was given and not a seat was to be had for this performance or for the evening's. Next week Mr. Neill will be seen in Mr. Barnes of New York.

The Central Theatre presented this week the comedy drama by Theodore Kremer called Wedded and Parted. The new Kremer play stirs the emotions and thrills the soul. The situations are more than interesting and extremely stirring. On Monday two big audiences were delighted and the play has drawn large houses ever since. Next week Along the Mohawk.

OSCAR SIDNEY FRANK.

MILWAUKEE.

Walton Pyre, supported by a well balanced co., appeared at the Davidson 7-10 in a repertoire consisting of Prince Karl, Esmeralda and A Russian Honeymoon. The performances were fairly well attended and much enjoyed, the star receiving the heartiest applause for his excellent portrayals of the leading characters Fola La Follette, as principal support, exhibited decided abilities, and for one of such limited experience played with good judgment and ease. J. H. Hazelton was notably good, as were also William Rosell, Mabel Carruthers, and Caroline Poirier. Conscientious work was done by Morgan Wallace, C. C. Chenoweth and F. Marie Burns. The productions were all well staged and handsomely costumed. Walter Lewis jointed the co. here. The Davidson will remain closed until the opening of the regular season.

The Thanhouser co. gave an excellent performance of The Cowboy and the Lady at the Academy 11 before a full house. The production was splendidly staged, the clever work of Charles Squires being again evident in the handsome scenery, while every member of the cast seemed peculiarly fitted for their respective roles. Eugene Moore gave a capital portrayal of North, his interpretation being quiet and convincing. Eva Taylor was gladly welcomed as Mrs. Weston, and again completely captivated her auditors by her brilliant acting and exquisite grace. Albert Brown gave a most amusing characterization of Joe, and Irving Brooks offered a portrayal of Quick Foot Jim that excelled all his previous good work here. R. C. Chamberlin showed great skill in his treatment of the role of Pete, making a part of scant opportunities stand out prominently. J. Kyrle MacCurdy was not at his best as Weston, Reginald Parry gave a neat performance of Ranson, Gilbert Faust played the judge well, Colin Campbell did an artistic bit as the prosecuting attorney, Robert Meredith was pleasing as Dave, Grace May Lamkin as Molly Larkins did her usual admirable work, Kate Woods Kiske won roars of laughter as Miss Prisms, and Emerin Campbell, who played the part of Midge on the road last season, scored a decided hit by her charming interpretation of the part on this occasion. George Foster Platt gave an interesting impersonation of the unnecessary and distracting character of Dick Rod. The Gay Lord Quex 18-24.

Brunkhorst's Band is drawing large crowds at Pabst Park this week. Ellery's Italian Band will fill a two weeks' engagement at the Park 17-30.

Eva Taylor's special engagement of three weeks has been extended to four, her final appearance being in the title-role of Fedora.

Emerin Campbell played Flavia in The Prisoner of Zenda with great success during the closing performances of that play 2, 3, as Miss Rockwell was compelled to leave 1. Miss Campbell closes her engagement with the Thanhouser co. 17, and will be succeeded by Patty Allison.

The convention of the International Alliance of Theatrical Stage Employes is being held here this week. One hundred and twelve delegates from all parts of the country are in attendance.

CLAUDE L. N. NORRIE.

MONTREAL.

The Una Clayton Stock co. opened the fourth week of its engagement 11 with the production of a play without a name, written especially for Miss Clayton by W. A. Tremayne and Irving L. Hall, and which Miss Clayton intends to use as a starring vehicle next season. When the play was finished some months ago there was found some little difficulty in giving it a suitable name, so the management decided to offer a prize of $50 to any one who suggested the right title. The plot of the piece centres round Eureka, a mountain gypsy, the part played by Miss Clayton. She is a half wild child of nature loving, hating, laughing or sorrowing with equal violence. At last by accident she is introduced into civilized life, and begins to see the difference between it and her own mode of living and to long for something better. Mr. Ward, an engineer, who is building a railroad through the mountains, shows her kindness. Her tribe think the railroad an invasion upon their rights, and, urged on by an enemy of Ward's, attempt to blow up his bridge; it is saved, however, by Eureka's courage, but her enemies try to fasten the crime on her shoulders. In the end she is cleared from all suspicion of guilt and happily united to the man of her choice. The co. gave an exceptionally good performance. Miss Clayton portrayed the different moods of the gypsy girl in a very artistic manner. William Beckwith was manly and convincing as the engineer. Ward Bertine Robison was excellent as his wife. Francis Morey as Eureka's gypsy lover, and George Lund as her brother, both did fine work. Billy Walsh as Barney Ward's Irish assistant, fairly owned the house. He was ably assisted in his love scenes by Maud Scott. Bertha Welby gave a strong characterization of the old hag, Meg, and Leah Starr a humorous sketch of the old darkey servant, Dinah. R. Hutchins was convincing as the villain Warrington. The staging of the piece was far ahead of the usual stock production and reflected credit on the management of Mr. Morey. It has been the biggest week of the engagement. Drink 18-23.

The New York Opera co. 11-16 at the Arena gave a good production of The Girl from Paris. Mae Kilcoyne appeared as Julie Bon-Bon and gave an excellent performance. Lois Garneau made the most of Norah and sang very sweetly. Ada Bernard was a capable Mrs. Honeycomb, and Hazel Davenport as Ruth scored with "Sister Mary Jane's Top Note." Claud Amsden was an amusing Honeycomb. W. J. McGraw was particularly funny as Hans, and Hilliard Campbell, Jethro Warner, and Charles Giblyn all did capable work. The opera was well staged. Lady Slavy 18-23.

Sohmer Park has an exceptionally good programme and is doing a rushing business.

W. A. TREMAYNE.

ST. PAUL.

A very interesting play is Catherine, by M. Henri Lavedan, that was presented in a highly commendable manner by Percy Haswell and the George Fawcett co. at the Grand Opera House 7-9, and was enjoyed by large and appreciative audiences at each performance. The play was finely staged. Miss Haswell appeared to excellent advantage as Catherine Vallon and showed strong womanly qualities, both as the humble music teacher and as the Duchess de Contras. Her conception of the character was noticeable for its refinement, dignity and naturalness, presenting marked emotional work, which was attractive and finished. Miss Haswell created a very favorable impression in the role and was favored with well merited, hearty applause and repeated curtain calls. Charles Wyngate as the Duke de Contras made much of a very trying role. An exceptionally clever bit of acting was contributed by Alice Butler as the Duchess de Contras, a French noblewoman of the old school. De Witt C. Jennings played the part of George Mantel convincingly and with manly discretion. Alfred Hudson as M. Vallon invested the character with a naturalness and atmosphere that made it a most satisfying and rational character won for him merited recognition. Evelyn Vaughn as Helene offered good work in a forceful portrayal of a difficult role. Emma Rogers as Blanch Vallon carried the part well. Praise is also due George Schrader as Baron Frouard, Frank Craven as Frederic, and Agnes Everett as Madeline de Contras. Louise McLane and the remainder of the cast were acceptable.

Hall Caine's drama, The Christian, was the offering of the Percy Haswell and George Fawcett co. 10-16. The admirable presentation of this forceful and intensely dramatic drama was enjoyed by an unusually large Sunday night audience. The Christian served to give Percy Haswell and several members of the co. the opportunity for their best work in St. Paul. Percy Haswell as Glory Quayle appealed to the heart and sympathy throughout the play. Her portrayal was spontaneous, sincere and sympathetic. She was notably effective in the dramatic finale of the second act. In this scene she shared with De Witt C. Jennings as Horatio Drake in the most artistic and finished scene in the entire drama, and it was a triumph for both. Charles Wyngate as John Storm played the part in a manly, convincing manner. Alice Butler as Mrs. Callender contributed an excellent portrayal. Alfred Hudson as Archdeacon Wealthy, Frank Craven as Lord Robert Ure, George Schraeder as Father Lamplugh, Alfred Hudson, Jr., as Father Paul, Charles A. Gay as the manager, Evelyn Vaughn as Polly Love offered excellent work throughout the play. Manager Fawcett's excellent staging of the plays presented by his co. evidence a skilled master hand in every respect and has made him a favorite with St. Paul theatregoers. A Night Off and Camille will be the offering week of 17.

The Gentry Brothers' Famous Shows drew large patronage 11-13. The varied, interesting and entertaining performance gave general satisfaction.

GEORGE H. COLGRAVE.

KANSAS CITY.

At the Auditorium 10-16 H. Guy Woodward's Stock co. presented The Black Flag for the week, playing to the usual good business. The production was well staged and costumed, and the co. proved quite adequate to their parts. Mr. Woodward has done better things than his Lazarus in the above play, but he succeeded in getting considerable fun out of the part, which in the end was the main point. Reginald Barker, as Jack Glyndon, deserves special praise, and Walter Marshall, as Harry Glyndon, was also good. Lulu McConnell, as the waif, proved her versatility and scored a hit. Eva Lang, as Naomi, carried the role in her usual artistic manner and was well received. Thomas Davies, Robert Burgess, Josephine Fisk, Florence Craig, and Mark Fenton played the smaller parts very acceptably. The Marriage of Bessie 17-23.

Electric Park held its largest crowd of the season 10, when the Banda Rossa opened an engagement at that popular resort. Eugenio Sorrentino continues as leader of the Red Band and was accorded a most enthusiastic greeting upon his appearance. The Banda Rossa has visited our city annually for several years and is easily the most popular of the many musical organizations that have played here. The band numbers sixty pieces this year, of which number sixteen are soloists, they having just come from the World's Fair at St. Louis, where they scored a tremendous hit. A new piece by Sorrentino, entitled "Electric Park March," was played in public for the first time and won much favor. Living pictures in the electric fountain, Harry Russell's daring dive and the vaudeville in the German Village were the other features of the week that were well patronized.

Forest Park had the usual large crowds during the week of 10-16, the many amusements doing a good business. The Bretons continued their sensational Leaping the Gap feat, which has been a feature of the park programme for the past two weeks. Lenge's Band in the Japanese Tea Garden drew good sized audiences both afternoons and evenings.

The paraphernalia for Pain's Last Days of Pompeii is being set up at Sportsman's Park this week, the opening of which will take place July 18 for a three weeks' run.

Barnum and Bailey's Circus is announced as "coming soon," although no date is given as yet. Ringling Brothers are to appear 25 for two performances.

D. KEEDY CAMPBELL.

PROVIDENCE.

The attraction at Keith's 11-16 was Prince Karl, a delightful comedy, in which the Albee Stock co. scored another success. In the title-role John Craig did admirably. His conception of the role was an intelligent one and his execution finished and polished. Mary Young as Mrs. Florence Arhmein Lowell shared the honors with Mr. Craig. The part offered her the best opportunity she has yet had and she was charming. She not only acted cleverly and dressed the part splendidly, but sang a song called "Just a Little Wink" in a manner that completely captivated her audiences. William H. Turner, Helen Reimer, Beatrice Ingram, William F. Owen, Edwin Nicander, and Robert C. Turner gave adequate support. Business very good. Madam Sans Gene 18-23.

Dot Karroll and her co. gave good performances of A Daughter of the South at the Empire 11-16. The play was a very good one and the co. presented it satisfactorily. In the leading role Kathryn Purnell displayed great cleverness and scored a hit. Miss Karroll as May Ford, James Kennedy as a war correspondent, Charles Neuman, John Lane Connor, and Margaret Lewis were well received in other parts. Good business. Poisoned Dagger 18-23.

At the Crescent Park open air theatre 11-16 the Beggs Stock co. presented The Danites to fair houses. In the co. are Lee Beggs, J. J. Owens, Christie Bulger, Carl Stockdale, Geraldine Russell, Rollo Loyd, Ethel Everett, Lester Leybourn, and Ashley Roberts.

Mary Young (Mrs. John Craig), one of the most popular members of the Albee Stock co., resigned from the co. 16 to go to San Francisco, where she is to play a long engagement in musical comedy at the Tivoli. Miss Young has made many friends during her stay in this city and during this, her last week, she has been overwhelmed with flowers. Her departure is regretted. Mr. Craig will join her after the close of the season at Keith's, as he is to play leads in the stock at the Alcazar. Another Keith favorite, William H. Turner, also left the co. 16. Mr. Turner will take a short vacation and then go to New York to begin preparations for his third starring tour in David Harum.

Stygle's Big Shows and Pony Hippodrome are added attractions at Royden Heights.

HOWARD C. RIPLEY.

MINNEAPOLIS.

The Ferris Stock co. gave a magnificent production of Cleopatra at the Lyceum Theatre week 3. Large houses greeted them and signified their appreciation by hearty applause. The play as presented was far above the average stock co. production. Florence Stone was in her proper sphere as Cleopatra. The heights of passion inspired by both love and hate were portrayed with a vividness and fervor which give to the part its true historical truth. A. Byron Beasley gave a masterly picture of Marc Antony, his work showing his usual careful study. The balance of the cast acquitted themselves creditably. Fredrick Clark, a new member of the co., sustained the role of Demetrius with much skill. The stage settings were elaborate and showed attention to detail. Niobe was the offering week 10 and proved a wise selection, the capacity of the house being severely tested at each performance. Ben Johnson made a decided hit as Peter Amos Dunn, giving to the character a simple drollery that pleased his audience immensely. A. Byron Beasley was a good Cornelius Griffin. Charles C. Burnham appeared to advantage as Parker S. Silox. Florence Stone gave a very finished interpretation to the role of Niobe, her work stamping her as a woman of much versatility. Maisie Cecil was a very clever Hattie Griffin. Laurette Allen made a capital mother-in-law in the person of Helen Griffin. The others in the cast were acceptable. La Tosca week 17.

CHARLES M. LANE.

CLEVELAND.

The Baldwin-Melville Stock co. at the Prospect Theatre were seen to advantage in The Private Secretary 11-16. Will J. Deming in the principal role was unusually good and won much applause. The rest of the parts were well played. Jane 18-23.

At the Colonial Theatre the Vaughan Glaser Stock co. presented What Happened to Jones 11-16. Vaughan Glaser in the dual role of Jones and the bogus bishop displayed his talents as a comedian, and the role of Ebenezer Goodly was ably portrayed by W. B. Mack. Era Vincent, Laura Nelson Hall, and Earl Ryder all had congenial roles. At the White Horse Tavern 18-23.

Erminie, the old favorite, was sung at the Euclid Avenue Garden Theatre 11-16. Eleanor Kent made a pleasing Erminie and Carleton King and William Riley Hatch were amusing as Caddy and Ravennes. The balance of the cast was good. Amalia Mora 18-23.

R. C. Herz has organized a stock co. and will play comedies at the Garden Theatre (Haltworth's) for the balance of the season, opening 18 with A Stranger in a Strange Land.

WILLIAM CRASTON.

DETROIT.

For the week of 10-16 at the Avenue Theatre the Majestic Stock co. are presenting Hello, Bill, under the title of A Battle Scarred Hero, which comedy comes as a decided change after the drama of the preceding week. While A Battle Scarred Hero, by Willis Maxwell Goodhue, has few pretensions, it is a good laugh producer and the sort of entertainment best suited to hot weather audiences. Entire new scenery painted by Jean de Caussin is used for the production, which on the whole is a creditable one and drawing large audiences. The following players form the co. and do conscientious work in their different lines: Alexander Frank, as General William Fuller; Harry Blakemore, as William Fuller; A. Burt Wesner, as Christopher Cutting; Eugene Shakespeare, as Ned Hemingway; Gideon Burton, as Dr. Elisha P. Hastings; Carrie Lamont, as Harriet Sterling; Charlotte Townsend, as Mrs. William Fuller; Dickie Delaro, as Mrs. General William Fuller; Pauline Goepel, as Dorothy Dare; Frank Powell, as Zebe Phelps, and Ruth Gould, as the maid Mary.

The pathetic little sketch Drifted Apart was put on as a curtain-raiser and prettily acted by Mr. Frank and Carolyn McLean. Lost Paradise for 17-23.

A. FRANCIS.

SEATTLE.

E. H. Sothern, who last season created a most favorable impression when seen here, appeared in The Proud Prince at the Grand Opera House 6-9 before large and appreciative audiences. The star was the recipient of every show of approval from the audiences and curtain calls were many. The supporting co. was a very capable one and the scenery and costumes very fitting. Nothing further is announced for some time to come.

The Summer stock co. at the Third Avenue offered two attractive bills 3-9, Dr. Jekyll and Mr. Hyde and Too Much Johnson. R. E. French sustained well the leading parts in both plays and was given good support. The stock co. closes now for the season.

The Weidemann co., for their second week at the Alcazar, 3-9 pleased good houses with Tennessee's Pardner and Love Finds a Way. At the Old Lime Kiln 10-13.

Santiago was played by a local co. at the Seattle 3, 4.

RODNEY D. WHITE.

COLUMBUS.

The Empire Theatre Stock co. the week of 11-16 struck with exactitude the popular fancy by its presentation of All the Comforts of Home. Crowded houses were the rule. Wilton Taylor as the henpecked husband gave a depiction revealing again his possession of an observant intelligence, for it was rounded out and made delightfully effective. Kate Jepson, Louis Albion, Frank E. Camp, and Gavin Harris also gave clever impersonation. Rebecca Warren, the leading woman, who has created a furore here among the patrons of this particular theatre by her emotional work, was put to the test of appearing in a light, girlish role, and she contrived to sufficiently repress her temperamental manner, to accomplish an acceptable delineation.

J. CLARENCE SULLIVAN.

NEW ORLEANS.

The Wells, Harlan and Dunne aggregation closed a successful engagement at Athletic Park 9 and were followed by the Imperial Opera co., presenting The Mikado as their opening bill 10-16. Some thirty odd people compose the co. and give an excellent account of themselves. Pauline Johnson, Bessie Fairbairn, Lottie Dale, Dan Young, Robert Lett, Bowman Ralstan, and Charles Bassett were successful in their respective roles. The orchestra and chorus were in unison, and the latter most attractive to the eye. The attendance is satisfactory.

J. M. QUINTERO.

BUFFALO.

The Baldwin-Melville Stock co. presented in a very creditable manner at the Star Theatre week 12 Marie Corilli's Fabio Romani. Owing to the illness of William Farnum, the title-role was played by Maurice Freeman, of the Baldwin Stock co. of Cleveland, O.

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ALABAMA.

BIRMINGHAM.—EAST LAKE CASINO (M. L. Seamon, mgr.): The George Parsons co. presented A Turkish Texan 11, 12 and 13, and The Reason Why 14, 15 and 16. The co. appeared in this production during the Winter at the Bijou, and while good at that time the cast has been materially strengthened since, and the large houses throughout the week have had the pleasure of witnessing a thoroughly finished and well acted performance. George Parsons assumes the stellar role, and his droll humor and effective manner of delivering his lines is strongly suggestive of Willie Collier. The other male members rendered excellent support, and chief among the feminine support was Georgie Drew Mendum. The work of Belle Robinson and Lucile Perry as dancing girls is worthy of mention. The co. includes George Parsons, Morgan Coman, Robert Robson, Edward Lewis, Sidney Donalds, W. E. Hardy, Donald Stewart, Rose Tapley, Edith Berton, Belle Robinson, Lucile Perry, and Georgie Drew Mendum. The Century Minstrels 18-23.——ITEMS: Red Men's Reunion at East Lake, 12, attracted about 25,000 people, and a special matinee was put on for their benefit, consequently the Casino was taxed to its fullest capacity afternoon and evening.—Extensive alterations and improvements are being made at the Bijou, chief among which is the building of a broad straight stairway leading directly up from the lobby to the parquet floor. This necessitates the removing of the box-office from the back to the side of the lobby. The seating capacity, which has heretofore been curtailed by canvas walls, has been permanently fixed by solid walls. The stage has had four feet taken off the front and two additional rows of seats have been installed. The whole interior is being painted and decorated, and judging from the plans the house will be very cosy in appearance when completed.

MONTGOMERY.—PICKETT SPRINGS CASINO (E. E. Winters, mgr.): Heisman Stock co. 4-9. Plays: A Natural Mistake and Wife in Name Only; satisfactory performances to excellent business. Heisman Stock 11-16.

ARKANSAS.

PINE BLUFF.—FORREST PARK THEATRE (Julias Leutner, mgr.): Glenwood Stock co. 4 for four weeks, opening with Pike County Folks to capacity, followed by Oh, What a Night and The Galley Slave; attendance good; co. pleased.——ITEM: Julias Leutner, formerly manager of Forrest Park Theatre, has again assumed the management, M. E. Bloom having resigned.

HOT SPRINGS.—NEW AUDITORIUM THEATRE (Brigham and Head, mgrs.): Week of 4 dark house.——GRAND OPERA HOUSE (Brigham and Head, mgrs.): Week of 4 dark house.——ITEM: Manager Head left for the East a week ago, where he will spend the heated term.

CALIFORNIA.

LOS ANGELES.—MASON OPERA HOUSE (H. C. Wyatt, lessee): Dark 3-9. Ethel Barrymore 27-30.——BURBANK THEATRE (Oliver Morosco, lessee): Mrs. Leslie Carter in Du Barry has been the attraction for week 4-9. This is one of the best treats in the theatrical line that we have had this season. The play is intensely interesting and the scenic investiture stupendous. Mrs. Carter's work is splendid and her large co. is thoroughly capable. The Oliver Morosco co. in The Altar of Friendship 10-16.——GRAND OPERA HOUSE (Clarence Drown, mgr.): The Road to Ruin, a lurid melodrama depicting the evils of drink, held sway to good houses week 3-9. The Bowery After Dark 10-16.——CASINO THEATRE (Wyatt and Morosco, lessees): The Olympia Comic Opera co. was seen to splendid advantage in The Wedding Day week 3-9; fair houses prevailed.——ITEM: The Mason Opera House is being redecorated and put in a most attractive condition.

D. W. CARLTON.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Mrs. Leslie Carter in Du Barry 14-16.——YE LIBERTY THEATRE (H. W. Bishop, mgr.): Bishop co. in Shenandoah 4-10. Production on very elaborate scale, and house packed nightly. Landers Stevens as Kerchival West does great work and scores heavily.——ITEMS: Hearts of Tennessee, from the pen of Ulric B. Collins, will receive its initial production at the Ye Liberty Theatre 11.—Mina Gleason and Oza Waldrop have become members of the Bishop Stock co.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee and mgr.): Grattan and De Vernon Stock co. 27-Aug. 2. Plays: Eagles' Nest and My Uncle from India; pleased.

SACRAMENTO.—CLUNIE OPERA HOUSE (Hall and Barton, mgrs.): Vaudeville to good business 3-9.

COLORADO.

SALIDA.—SALIDA OPERA HOUSE (W. W. Roller, mgr.): Mack Swain Theatre co., three nights., 7, 8 and 9, to fair audiences; performances satisfactory.

CONNECTICUT.

BRIDGEPORT.—POLI'S THEATRE (S. Z. Poli, mgr.): A Stranger in a Strange Land 11-16 is the most successful bill the stock co. has thus far offered, and the patronage has defied hot weather, thanks to iced air and plentiful fans. For the week of 18-25 The Count of Monte Cristo is the offering, and Lawrence B. McGill will play the title-role to the Mercedes of Marion Barney.——ITEMS: To promote good ventilation, a stage trap was opened 11, and the smallest of a group of interested newsboys fell headlong down upon a pile of trunks on the floor beneath, fracturing his wrist. Miss Barney's sympathies were at once aroused, and she headed and circulated a subscription for the poor little gamin, and later visited him at his home.—H. H. Fisher, of the stock co., has been compelled to retire for a needed rest, and his roles will hereafter be assumed by Willard Dashiel.—L. M. Rich, of this city, now exploiting the "Fairy Theatre," an optical illusion, is reporting splendid success in the White City at Savin Rock, near here. The theatre is the invention of a Bridgeport man. W. P. HOPKINS.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): This house will open after being thoroughly renovated about Aug. 10. Dockstader's Minstrels being the attraction.——NEW LONDON OPERA HOUSE (James H. Neilan, mgr.): Will open the season Sept. 1 under the same management as the past five years. High-class vaudeville attractions will be played. Several improvements have been made since the season closed.

DELAWARE.

WILMINGTON.—ITEM: Nixon and Zimmerman have purchased the lease of the Grand Opera House from Jesse K. Bayles, the former lessee.

GEORGIA.

MACON.—CRUMP'S PARK CASINO (Bruce Conquer, mgr.): Stock co. 4-9 pleased good houses. Plays: Thorns and Roses, Mother and Son, By Wits Outwitted, A Western Romance, Dan Holt, specialties.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): House dark week 4.——EMPIRE THEATRE: Closed indefinitely 9.——RIVERSIDE PARK (John Fischer, mgr.): The Margarita Fischer co. opened 3 with The Signal Light; 4 was the record breaker of Idaho; 2,500 persons in the Pavilion and people turned away.

ILLINOIS.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): North Brothers' Comedians 25-30. Barnum and Bailey's Circus 21.

INDIANA.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): The Henderson Stock co. opened 11 in The Mystery of Lynwood and played to packed houses throughout the week. Plays: The Mystery of Lynwood, A Man of Mystery, Only a Woman's Heart, In the House of Too Much Trouble, Dr. Jekyll and Mr. Hyde, A Cheerful Liar, The Littlest Girl, and Vendetta.——ITEMS: Barnum and Bailey Circus played to enormous business here 13.—R. Ainsworth Arnold has signed for heavies with Gordon and Bennett's Royal Slave co.—Clarence Abbott, basso, has joined Barlow's Minstrels.—Walter F. Easley, late of Barlow's Minstrels, is quite ill with fever in the city.

ANGOLA.—ITEM: W. J. Phinney, who played the juvenile role in The Light of Other Days with Robert Mantel, has been visiting his brother, Gorden, of this city, for the past two weeks.

NEW HARMONY.—THRALL'S OPERA HOUSE (Arthur Fretagert, mgr.): Lou and Julia Sutherland in The Green Eyed Monster 4; good performance and business.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Dark.——ITEMS: Local Elks participated in an interesting event 15, when three fawns in the Ellsworth Zoological Park were formally christened. Brother Elks from all over Central Iowa were invited to participate in the ceremony, which was followed by a social session—Local Thespians of Des Moines have organized a co. for a Summer tour and are playing Iowa dates, appearing in My Uncle from New York with success.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, mgrs.): Robertson's Moving Pictures Aug. 2. For Her Sake 3.——ITEMS: Corse Payton, who has been spending some of his vacation here with his mother, has sold the Armory Opera House to Payton and Swearingen. The house will be extensively remodeled next season.—Mrs. Mollie Spooner and daughters, Edna May and Cecil, are visiting here.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): Dark. Eagles' Midsummer Carnival started 11 to good attendance. The Parker Amusement co. has charge of the entertainment and is giving satisfaction.——LAKE MANAWA: Covalt's Concert Band is pleasing large crowds.

SIOUX CITY.—RIVERSIDE PARK PAVILION (Traction Co., mgrs.): Earle and Martelle American Stock co. drew big business all week. Plays: Down in Dixie and The Masqueraders.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Ethel Tucker Stock co. 8, 9 in Lost Paradise and A Corner on Widows pleased satisfactory houses; continues 11-16.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Prime, mgrs.): Irving French co. 7-9; good co.; pleased well.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): Maude Adams in Little Minister 6 delighted a good house.

KENTUCKY.

OWENSBORO.—CHAUTAUQUA PARK (W. G. Archer, mgr.): The Seaton and Stuart co. in Damon and Pythias and Wanted, a Wife, week of 4-9 to good business. Charles E. Rice's Dog and Pony Show 11-16.——ITEMS: Robert Wayne is summering here with his wife's parents, and they are occupying a cottage at Chautauqua Park.—A proposition for a new theatre is being circulated by T. A. Pedley, one of the managers of the Temple. If seats at $10 a piece can be sold, amounting to $10,000, the opening of the new theatre is assured.

LOUISIANA.

ALEXANDRIA.—RAPIDES THEATRE (Edwin H. Flagg, mgr.): Rapides Theatre Stock co. in Human Hearts 4-6. Rip Van Winkle 7-10; large business; highly pleased.——ITEM: Edwin H. Flagg, of the Rapides Theatre, has become manager of the Grand Opera House, Natchitoches, La.

SHREVEPORT.—PARK THEATRE (Ehrlich Brothers, mgrs.): The Lyric Opera co. 4-9 in Said Pasha, Mikado, Girofle-Girofla, Mascot, Bohemian Girl, and Pinafore; fair attraction to average houses. The Payton Sisters 10-31 opened in Utah; good production to large house.

MAINE.

PORTLAND.—PORTLAND THEATRE (James E. Moore, mgr.): Byron Douglas co. in Blue Jeans 11-16; excellent attraction and business. The Ironmaster week 18.——CAPE COTTAGE THEATRE (E. V. Phelan, mgr.): A fine production of Fra Diavolo week 11 to crowded houses. Richard Harlow in 1492 18-23.——PEAKS ISLAND, GEM THEATRE (C. W. T. Goding, mgr.): All the Comforts of Home is drawing fine audiences twice daily. Love in Harness week 18.——ITEMS: William Pascoe and his charming wife are at Peaks again for the Summer.—Mr. Devorak, instructor of the Chicago School of Acting, and his wife (Eleanor McKee), are spending a few weeks at Peaks Island.—Mr. and Mrs. Robert Conness (Helen Strickland) were entertained 13 by members of Gem Theatre Stock co.—Sedley Brown and wife (Carrie Clark Ward) have purchased a pretty cottage on the Island, and the Gem co. gave them a house warming 8, on which occasion a handsome roll top desk was presented the popular couple.—John A. Hadsor, of the Jefferson Theatre staff, and Edward Sullivan, the well-known theatrical manager, left on a trip to New York 11.—Amy Ricard is a guest at the Conness' cottage.—Frank Roberts, who played week 4 with Byron Douglas co., is taking a few weeks' vacation at Peaks.—Jimmie Dickson is back at the Island for the Summer. Mr. Dickson has again signed with the vaudeville team of Barrows and Lancaster, which will make a European tour next fall. M. C. RICH.

HOULTON.—HEYWOOD OPERA HOUSE (W. T. French, mgr.): Power Stock co. June 27-30; fair business. Grimes' Cellar Door 2; good business. W. S. Harkins co. in A Night's Frolic 4 to large and pleased house; one of the best attractions this season. Conklins On the the Levee Colored Troupe 18, 19.

EASTPORT.—MEMORIAL OPERA HOUSE (Wilbor A. Shea, mgr.): Jere McAuliffe Stock co. 11, opening with Between Love and Duty to S. R. O.; excellent satisfaction; business good during the balance of the engagement. Katherine Rober Stock co. week 25.

BANGOR.—CITY HALL, OLDTOWN (Woodman and Jordan, mgrs.): Local talent entertainment 6-8 had large and highly pleased audiences. Howard Stock co. 18-23. Peck's Bad Boy 26. Jere McAuliffe Aug. 1-6.

CALAIS.—ST. CROIX OPERA HOUSE (Wilbor A. Shea, mgr.): McAuliffe Stock co. week 4 finished to capacity business and gave utmost satisfaction. Katherine Rober Stock co. week 18. Harcourt Comedy co. Aug. 1.

MACHIAS.—PHOENIX OPERA HOUSE (Wilbor A. Shea, mgr.): Katherine Rober Stock co. played to big business week 4 and gave the best of satisfaction. McAuliffe Stock co. week 18.

LUBEC.—COLUMBIAN OPERA HOUSE (Wilbor A. Shea, mgr.): Katherine Rober co. enjoyed an excellent week's business and gave some of the finest performances seen in repertoire at this house.

MASSACHUSETTS.

FITCHBURG.—WHALOM PARK THEATRE (W. W. Sargent, mgr.): Whalom Opera co. in Prince Pro Tem 4-9 pleased large audiences. The Belle of Tokio 11-16 opened to big business and was thoroughly enjoyed. Frank Fey was delightful as Tyfoo, John Leach scored a hit as the Chinese servant, and Rose Stevens, a newcomer, was charming as the Belle. Kismet 18-23.——ITEM: "The Japanese Patrol," a new song composed by Fred Hylands, the musical director of the opera co., was interpolated in The Belle of Tokio, sung by Marie De Weale and chorus, and was very favorably received.

NEW BEDFORD.—SHEEDY'S (Theodore B. Baylies, mgr.): Buffington's Stock co. in Wicked London 11-16 to capacity at matinees and fair evening business. The same co. in In Sight of St. Paul's 18-23.——ITEM: D. H. Morrison, of this city, will join Corse Payton's Stock co. (David J. Ramage's) at Springfield, Mass., 18 to play comedy parts. This will be Mr. Morrison's seventh season with the same co.

NORTH ADAMS.—VALLEY PARK: Manhattan Comedy co. week ending 16. Magnani Family, musical barbers, best feature. Improvements to Park nearly completed.——ITEMS: The Elks of Berkshire are to hold a clambake at Pontoosuc Lake, Pittsfield, Aug. 10.—Signor Sautelle's Circus 16.

SALEM.—GORMAN'S SUMMER THEATRE (M. Doyle, mgr.): Gorman's Gibson Girl co. 11-16.

MICHIGAN.

SAGINAW.—RIVERSIDE PARK CASINO (L. W. Richards, mgr.): The Robson Opera co. 3-9 in Heart and Hand to good houses; very good co. Fanny Rice, Rawson and June, George C. Boniface, Jr., and Bertha Walzinger, Harry Goseline 10-16; excellent bill; large business.

MANISTEE.—THE RAMSDELL THEATRE (R. R. Ramsdell, mgr.): House dark.——ORCHARD BEACH CASINO (Charles M. Southwell, mgr.): The Metropolitan Opera co. 4-10; excellent performances to fair business. Plays: Bohemian Girl, Mikado, and Pinafore; the co. is excellent.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Rutledge Comedy co. 3-10 in The Blue and Gray, The Opera Singer, Peck's Bad Boy, Foxey Adolphus, The Dice of Death, Pike County Folks, and Sapho. Good co., played to good business. Lady Minstrels (local) 21. Prye Stock co. 25-27.

MANISTIQUE.—NEW OPERA HOUSE (Hancock and Crowe, mgrs.): Jack Hoeffler co. 5-13 in Lynwood Mystery, 'Way Back East, Jesse James, Sign of the Crucifix, The Divorce Cure, Woman in Black, Camille, and The Black Flag; good co.; full houses. Hunt Stock co. 25-30.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): The house is being redecorated and furnished prior to the opening of the season by Billy Kersand's Minstrels on 30.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Steinberg Brothers, mgrs.): House dark 5-12. The Metropolitan Opera co. 13, 14.——CITY OPERA HOUSE: House dark 5-12.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, prop. and mgr.): Maude Adams in The Little Minister 9; excellent co.; large audience.——ITEM: This closes the season of The Little Minister co.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): The Metropolitan Opera co. 11, 12 in Mikado and Bohemian Girl; good house; excellent co.

GRAND RAPIDS.—POWERS' (W. T. Ledeboer, mgr.): Maude Adams gave a splendid performance of The Little Minister 8 to large business.

MINNESOTA.

OWATONNA.—METROPOLITAN (Ward and Arthur, lessees; J. W. Rowland, res. mgr.): European Star Alliance 7, 8 pleased fair sized audiences with good vaudeville bill. Leo Rapoli, juggler, astonished house with artistic sensational feats. The Les Salvaggis gave good French dancing number. Miss Aldrich pleased with bright popular songs and made a hit with Cliff Dean in A Social Satire. Irving French co. 11-13 opened to S. R. O. in A Runaway Life; exceptionally good specialties.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): European Star Alliance co. 11-13 played to fair business; excellent entertainment; audience well pleased.

MISSISSIPPI.

VICKSBURG.—SUBURBAN PARK CASINO (E. B. Booth, mgr.): Boston Ideal Opera co. 3-10; good co.; fine business. Operas sung: The Mascot, Said Pasha, The Mikado, Martha, Olivette, and The Chimes of Normandy. The Bonner-Price co. 11-16. The Lyric Opera co. 18-23.

BROOKHAVEN.—HEUCK'S OPERA HOUSE (C. Heuck, mgr.): Boston Ideal Opera co. plays week engagement commencing 18.

MISSOURI.

SPRINGFIELD.—DOLING PARK THEATRE (Robert Doling, mgr.): The Doling Stock co. in May Blossoms 11-15, with the Carrolton Sisters in clever vaudeville act; business big.

MONTANA.

HELENA.—THEATRE (F. W. Agats, mgr.): House dark 3-9. E. H. Sothern in Proud Prince 15.

NEBRASKA.

NORTH PLATTE.—LLOYD OPERA HOUSE (Charles Stamp, mgr.): Van Etten-Echols co. 4-9 canceled. Season closed.

NEW HAMPSHIRE.

DOVER.—CENTRAL PARK (Walter Phillipps, mgr.): The Majestics 4-9 pleased good business. The Herald Square Comedy co. 11-16.

NEW JERSEY.

ASBURY PARK.—ASBURY CASINO (Harry Snow, mgr.): 9, 10, with matinee on Saturday, Creatore's Band; excellent concerts to capacity. 16, 17 Homer Lind Concert co. with moving pictures giving Parsifal, assisted by Arthur Pryor's Band.——PARK OPERA HOUSE (H. Garretty, mgr.): 4, Frank Rigo Metropolitan Opera co. in The Bohemian Girl. After giving three performances to empty seats closed after the matinee on Saturday.——ITEMS: O. H. Butler, last season W. A. Brady's manager for Joe Hart and Carrie Demar in Foxy Grandpa, is here for the Summer.—Marie De Veaux, the soprano, is staying at Wesley Lake for the Summer.—The Victoria Sisters are also here this Summer.—This is the fourteenth Summer that James Russell, of the Russell Brothers, is stopping at Asbury Park. John is at his cottage at Elmhurst, L. I. On 29 the brothers begin rehearsals for their new play by C. T. Vincent, entitled The Female Detectives, opening in Boston at the Grand Opera House on Aug. 15, under the management of Sam Blair.—Belle Sweet in For Money will open on Sept. 9 at Carlisle, Pa. The co. will begin rehearsals here about Aug. 5.—Harry F. Winsman, last season manager for Murray and Mack's Shooting the Chutes co., has arrived for the Summer.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (Harry D'Esta, mgr.): The Wrong Mr. Wright 11-16; business and co. fair. A Stranger in a Strange Land 18-23. Why Smith Left Home 25-30.——YOUNG'S PIER MUSIC HALL (Harry D'Esta, mgr.): The Bostonians in The Serenade 11-16; co. fair; business good. The Queen of Laughter 11-23. Lew Dockstader's Minstrels 25-30.——SAVOY THEATRE (Huntley and Moore, mgrs.): Huntley-Moore Stock co. in The Lost Paradise 11-16; business and co. good.——GARRICK THEATRE (Armand Nichols, mgr.): Sappho 11-16; business and co. fair.

RED BANK.—OPERA HOUSE (Charles E. Nieman, mgr.): Frank Rigo Opera co. gave a fine performance 7 of The Bohemian Girl to fair business. Season will open Aug. 1 with The Roe Stock co. in a week of repertoire. The Factory Girl 9.

NEW YORK.

ROCHESTER.—NATIONAL THEATRE (Max Hurtig, mgr.): Business was highly satisfactory week 11-16, with the stock co. in Woman Against Woman. Jessie Bonstelle played the role of Bessie Barton artistically, and she was ably sustained by Paul McAllister, as Jack Tressider, and the balance of the co. Prince Karl week 18-23.——COOK OPERA HOUSE (W. B. McCallum, mgr.): The stock co. in Blue Jeans week 11-16 filled the house at every performance. The play was put on and the characters were interpreted in a first-class manner. Adora Andrews fitted the role of June to perfection, and Maribel Seymour was very amusing as Belena. As an example of feminine "pure cussedness" the Sue Eudaly of Adelina Raffetto was excellent. Peter Lang made much of the role of Colonel Risener. Tommy Shearer, Alexander Dale, and David Hartford were very acceptable. Bert Lytell, as Perry Bascom, was very successful. The elaborate stage settings aided materially in the success of the play. Out Thar, a new play of Missouri life, written by Nain Grute and W. Mountfort, New York newspaper men, will have its first presentation 18-23. The stock co. has been strengthened and special scenery provided, and the production will be made under the personal supervision of the authors.

J. W. CARRUTHERS.

ALBANY.—ARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): On the Quiet closed a big week 9, and at the evening performance pictures of the Kingdon-Courtenay co. were distributed as souvenirs. The bill for the final week of the engagement will be: Liberty Hall 11-13, and The Wrong Mr. Wright 14-16, after which the house will be dark till Aug. 15.——PROCTOR'S (F. F. Proctor, mgr.; Howard Graham, res. mgr.): Nell Gwyn was the attractive bill for week opening 11. The after matinee reception 13 was largely attended. The house will be closed 16-Aug. 1, during which time many improvements will be made, including new chairs, etc. The house will be reopened Aug. 1 by Proctor's Stock co. in A Bachelor's Honeymoon.——ITEMS: The Pavilion on Lagoon Island, under the management of Superintendent John Weber, was reopened 11 with Hopkins' Transatlantic Vaudeville Stars, which includes Albini, Nellie McGuire, Kelly and Adams, Evans, and Hoffman and Alexander. The Rhode Island Ladies' Orchestra, with William and Bessie Hall as vocal soloists, are in the music hall. CHARLES N. PHELPS.

ELMIRA.—RORICK'S GLEN THEATRE (Herbert Salinger, mgr.): The best bill of the operatic season was The Merry War, put forward 11-16 by the Manhattan Opera co. to capacity business. Harry Hanlon as Bathasar Groot carried off the honors. Francis Carrier was excellent as General Spinola. Herbert Salinger made a pleasing Marquis Sebastiani. Helene Salinger a splendid Elsa, and Odette Bordeaux a bewitching Princess Artemisia. Hits were also made by Henry Taylor, Estelle Ward, Frank McGirr, and Lotta Cannon. The Grand Duchess 18-23.

J. MAXWELL BEERS.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles S. Smith, mgr.): Everything is being done as rapidly as possible to have the Shattuck in readiness for the opening of the season of 1904-1905, which occurrs the latter part of August. The roof has been raised sixty feet, and the stage has twelve additional feet from front to rear, so that hereafter all the scenery of the largest productions can be used on the stage. A fire proof curtain has been placed, new and commodious dressing-rooms added, and the addition of new carpets, fresh paint and decorations has transformed the old Shattuck into a thing of beauty. Manager Smith has given his personal supervision to the work. He announces the finest line of attractions ever offered in the Shattuck, and is very optimistic as to the outlook for the coming season.——ITEMS: Helen Lord and her husband, Raymond Hubbell, are spending the Summer with Miss Lord's parents at "Sunnybrook Farm," just outside the city limits.—Mrs. Arthur C. Sidmore, who seems in the best of health and spirits, is also here for the Summer at her old home with her parents and daughter Marjorie.—Sophie Burnham, after a long season in vaudeville, is also taking a well earned vacation.—Alvaro G. Bonney, advance agent for Corse Payton, is here also.

SYRACUSE.—VALLEY THEATRE (H. S. Daniels, mgr.): One of the funniest and best performances of the Valley Opera co. this season was that of Said Pasha 11-16, and it was well attended.——ITEMS: George Lyding has replaced Whitney Bennington as director of the Valley Opera co.—Of the Bastable Stock co., which closed 9, Julia Booth will resume her engagement with Charles Hawtrey next season. Mattie Earle expects to go with The Virginian. Thais Magrane will continue in the Philadelphia Stock and Mr. and Mrs. Charles Newton go with Chauncey Olcott.—Irene Timmons is home for the Summer, also Pierce Kingsley, author of Forsaken at the Altar.

SARATOGA SPRINGS.—KAYDEROSS PARK THEATRE (Kinsing and Brown, lessees; Morgan D. Wilson, mgr.): 'Way Down South co. 11-16; business good. American Vaudeville 18-23.——TOWN HALL THEATRE (Sherlock Sisters, mgrs.): On account of the serious illness of A. S. Anthony, manager of Morgan and Hoyt's Moving Pictures, Ladies' Imperial Band and Orchestra and specialty artists, their week, Aug. 1-6, has been canceled. Enid Mayo 8-13.——CONVENTION HALL (A. P. Knaus, mgr.): Lew Dockstader's Minstrels Aug. 2. Harris Vaudeville co. 9. Signor Sautelle's Circus July 27. Forepaugh-Sells Brothers Aug. 9.

ONEONTA.—NEW THEATRE (O. S. Hathaway, mgr.; Ralph P. Stoddard, res. mgr.): The Dilger-Cornell co. closed a successful week's engagement 9, playing to S. R. O. three nights. Plays presented: The Princes of Patches, The Resurrection, A Southern Romance, O'Moore's Courtship, His Mother's Sin, The Minister's Brother.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Lee's Comedians 4-9 in In the Shadow of a Crime, A Spy of Port Arthur, Rip Van Winkle, A Fatal Wedding, A Blue Grass Heroine; satisfied large houses.

ST. JOHNSVILLE.—WHYLAND OPERA HOUSE.——ITEM: Markell and Crouse have become the managers of the Whyland Opera House.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): House dark.

PENN YAN.—YATES' LYCEUM (H. E. Bell, mgr.): House dark.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Josh Simpkins played to a good house 4 and performance was satisfactory. Ringling Brothers' Circus 7; best business ever in Grand Forks; performance first class. Roscoe and Holland's Minstrels 19-23.

FARGO.—OPERA HOUSE (C. P. Walker, mgr.): Gorton's Minstrels Aug. 8.

OHIO.

NEWARK.—AUDITORIUM (Johnson and Matthews, mgrs.)—ITEM: E. T. Johnson and Charles Matthews, of this city, have been appointed managers of this theatre for season 1904-5. Harry A. Fulton, who was elected manager about a month ago, did not see fit to make the contract which trustees of house wished, hence above appointment.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Cutter and Williams Stock co. 4-23. Repertoire: Eagle's Nest, Dr. Jekyll and Mr. Hyde, In the Eyes of the World, Ten Nights in a Bar Room 16, with Mrs. Carrie A. Nation as a feature. Good business.

NAPOLEON.—Kinsey Komedy Ko. (under canvas) 4-9 to good business. Repertoire: Woman Against Woman, The Midnight Call, Flanagan's Expectations, Felishia, The Diamond Robbery, and A Celebrated Case.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, mgrs.): House dark.

PENNSYLVANIA.

LANCASTER.—ROCKY SPRINGS PARK THEATRE (H. B. Griffith, mgr.; Fred L. Wiener, asst. mgr.): Milton Aborn co. in Jack and the Beanstalk had a successful week 4-9. At the performance 7 were distributed souvenir photographs of Elsie Janis, whose imitations made a hit. The eighth annual convention of the Christian and Missionary Alliance was held in the theatre 11-16. Vaudeville 18-23.——ITEMS: C. A. Yecker, manager of Fulton Opera House, went to St. Louis 7 to attend the convention of the National Bill Posters' Organization, to which he is a delegate.—Ad Stork, of this city, is directing the music at the New Columbia Hotel, Atlantic City, and in September he will again head the orchestra at the opera house Columbia, Pa.

HARRISBURG.—PAXTANG PARK (Harrisburg Traction Co., mgrs.): The Paxtang Stock co. in a production of My Friend from India and Dr. Jekyll and Mr. Hyde for week of 4-9 to only fair business on account of bad weather. This week promises to show better result. The bill is Turned Up and will hold the boards for the entire week. The co. at present is one of the best we have had and is winning popular approval.——ISLAND PARK: Pain's Burning of Rome, with local features to attract, has been somewhat unfortunate on account of bad weather affecting the attendance, but from now to the end of the engagement it is expected that a better showing will result.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): Dark, will open for season 1904-5 Aug. 4.——PARK THEATRE (S. S. Crane, mgr.): Vaudeville with Frank Bell, the Fennels, Rodie Furman, Crouch and Richards, and Martin and Quigg; performance fair; attendance good.——ITEMS: Manager Mishler, of the Opera House, is seeing the sights of the Fair at St. Louis.—Edouard Trout, musical director of the Spooner Dramatic co., in spending his Summer here.—Manager and Mrs. Shipman, of the Keystone Dramatic co., are home for the Summer.

DU BOIS.—SUMMER THEATRE (Ernest and West, mgrs.): The Counterfeiters as presented by the Idlers Stock co. 7-9 gave good satisfaction. The Golden Giant Mine 11-13 pleased fair patronage. The local lodge of Elks attended in a body 12.——ITEM: The Idlers Stock co. will close its season at the Summer Theatre 16.

WILLIAMSPORT.—VALLAMONT PAVILION (L. A. Pray, mgr.): The stock co. produced Northern Lights and The Belle of Richmond week of 4 to good houses and pleased audiences. Week of 11 Niobe and Lost Paradise opened to good business.

NEW CASTLE.—CASCADE PARK THEATRE: Herald Square Opera co. 11-16 in The Chimes of Normandy, The Mascot, Said Pasha, and The Bohemian Girl; good business; pleasing performances.

RIDGWAY.—OPERA HOUSE (James E. Maginnis, mgr.): Russell Stock co. opened Summer season 12 with A Daughter's Sacrifice, pleasing a large audience.

CARBONDALE.—OPERA HOUSE (George W. Lowder, mgr.): House dark 18-23.

SOUTH DAKOTA.

YANKTON.—NEW YANKTON THEATRE (M. W. Jencks, mgr.): North Brothers' Comedians 5-23; crowded houses; good co. Plays: The Hand of Man, Utah, An Irishman's Troubles, A Gambler's Wife, Fate, The Opera Singer, and The Creole's Revenge. The Pan-American Shows 5 pleased two large audiences.

TEXAS.

AUSTIN.—HYDE PARK FAMILY THEATRE (J. A. Miller, lessee; Bruce Rinaldo, mgr.): The Hyde Park Stock co. did big business 4-9, presenting A Wife's Peril and The Outcast; performances pleased.——ITEM: Dave Nowlin (Robinson) and his wife Gladys Van, were in Austin to spend their vacation with their parents. While here they presented their vaudeville specialties at the Hyde Park and scored a big hit.

VERMONT.

BARRE.—OPERA HOUSE (W. W. Lapoint, mgr.): The Lorraine co. gave satisfaction to good Summer business in the following plays: In Honor Bound, An American Heiress, A Royal Prisoner, A Daughter of Virginia, The Hidden Hand, Wanted, a Wife, and Camille 4-9.——CASTLE PARK THEATRE (Jos. Ossola, prop.): New York Comedy co. to crowded houses 4-9. Lorrie Elwyn co. 11-16.

BENNINGTON.—LIBRARY HALL (C. H. Prouty, mgr.): The Maude Hillman co. closed 9; business good during entire engagement, and co. and plays presented very satisfactory. The plays presented were: A Broken Heart, Vermont State Folks, Spy of Port Arthur, The Buffalo Tragedy, Red River, and Up in York State. House dark 11-16.

BELLOWS FALLS.—BARBER PARK (T. F. Kiniry, mgr.): Bennett and Moulton finish this week; good business and fine satisfaction. Week of 18 Fanny Wood and co.

WOODSTOCK.—MUSIC HALL: Fannie Wood co. 14-16. Duncan Clark's Lady Minstrels 27.

VIRGINIA.

RICHMOND.—CASINO (Jake Wells, gen. mgr.; Charles I. McKee, bus. mgr.): Vaudeville 11-16; fair bill and business. The bill includes: Cardau and Maud, Ed and Rolla White, Steele, Dartay and Coe, Besnah and Miller, and Arthur Buckner. John T. Fay co. 18-23.

ROANOKE.—CASINO (Allen Jenkins, mgr.): Piccalo Midgets week of 3; good performance to fair business. Dixie Troubadours week of 11; good performance to fair business.

DANVILLE.—CASINO (Jake Wells, mgr.; Robert Waite, local mgr.): What Ails Porter 11-16; good bill and business.

WASHINGTON.

WALLA WALLA.—LA VERN'S SUMMER PARK (Vern La Vern, mgr.): Played to good business week

4-9. Lawrence Dramatic co. presented Captain Impudence. Bicycle bill in specialties.

TACOMA.—LYCEUM (George Shreeder, mgr.): U. T. C. 3-9; good business.

WISCONSIN.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): The Walton-Pyre Stock co in Prince Karl 11 and Esmeralda 12 to small houses; performance good.

APPLETON.—THEATRE: William Owen co. 20.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): William Owen in The Lady of Lyons 7 to packed house; well pleased. House dark.

SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, mgr.): Richards and Pringle's Georgia Minstrels 27.==ITEM: Ollie Wolford, of The Showgirl co., is here spending her vacation with her mother.

MERRILL.—BADGER OPERA HOUSE (Will T. Seeger, mgr.; W. L. Roberts, local mgr.): William Owen co. in The Lady of Lyons 12; packed house; co. very good.

LA CROSSE.—THEATRE (J. Stras, mgr.): Maude Adams in The Little Minister 5 to fair business.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): Dark. Season will open about Aug. 1.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): House dark 5-12; no bookings.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Dark.==NEW GRAND (William Marquardt, mgr.): Dark.

CANADA.

WOODSTOCK, ONT.—FAIRMONT PARK THEATRE (Tom Walsh, mgr.): One Night in June and Our Boys 11-16; good performances and business.==ITEMS: Margaret Maclyn and John D. O'Hara made their first appearance with the Park Stock in One Night in June, a play by Eugene Powers, also a member of the co.—Charles Mortimer left for New York 13, where he will join F. E. Bergers in The Power of the Cross.

SYDNEY, C. B.—LYCEUM (MacAdam and O'Connell, mgrs.): 4-9: Continuation of engagement of Fiske Stock co. in The French Ball, Breaking the Ban, Hearts and Arms, Dr. Jekyll and Mr. Hyde, A Struggle for Liberty; specialties by Sisters O'Connell, dancers; Master Worburton, cornet virtuoso, and the biograph; fair co.; good business. 21: W. S. Harkins in A Night's Frolic. 25-27: Robert Downing in Ingomar.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): American Vitagraph co. 5-9; splendid pictures; good business. Dark 11-Aug. 16, in consequence of Are You a Mason, Garside, Condit and Mack, and Robert B. Mantell cos. canceling. Katherine Rober Aug. 15-27. Volunteer Organist 29-31. The Silver Slipper Sept. 1-3. Kelly and Bates 5-7. 'Way Down East 8-10. Fiske Stock co. 12-24.

BRANTFORD, ONT.—GRAND VALLEY PARK (F. P. Haven, mgr.): 4-9: The Galley Slave; good houses and performances. 11-16: A Woman's Sacrifice.==AGRICULTURAL PARK (F. Johnson, mgr.): 4-9: Harry Lindley and co. in A Pretty Summer; good houses and performances.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Turton, mgr.): Paul Cazeneuve and his French co. from the National Theatre, Montreal, in repertory 4-9 drew large and well pleased audiences. Opened his second week 11. Same co. 18-23.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES

A ROYAL SLAVE (Northern; Gordon and Bennett, mgrs.): Racine, Wis., July 30, Manitowoc 31, Reed City, Mich., Aug. 1.
A ROYAL SLAVE (Southern; Gordon and Bennett, mgrs.): Coldwater, Mich., Aug. 1.
BARRYMORE, ETHEL (Charles Frohman, mgr.): San Francisco, Cal., July 11-23, Los Angeles 24-27.
BOOM'S FARCE COMEDY (Ed Tanner, mgr.): South Hanson, Mass., July 18-23, Athol 25-30.
FRAWLEY, DANIEL: Theatre Royal, Calcutta, Aug. 1-Sept. 20.
MANTELL, ROBERT B. (Max Zoellner, mgr.): Halifax, N. S., July 11-23.
MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Chicago, Ill., July 11—indefinite
NEILL, JAMES (C. A. Parker, mgr.): San Francisco, Cal., July 4—indefinite.
OUR NEW MINISTER (Miller and Congers, mgrs.): Chicago, Ill., July 3-23.
QUINCY ADAMS SAWYER (C. H. Smith, mgr.): St. Louis, Mo., July 4—indefinite.
THE HOLY CITY (Eastern; Gordon and Bennett, mgrs.): Kenosha, Wis., July 31, Burlington Aug. 1.
THE HOLY CITY (Western; Gordon and Bennett, mgrs.): Springfield, Ill., Aug. 4, Lincoln 5.
UNCLE TOM'S CABIN (Stetson's; Wm. Kibble, mgr.): Hart, Mich., July 19, Pentwater 20, White Hall 21, Fremont 22.
VIVIANS PAPAS (Rich and Harris, mgrs.): Chicago, Ill., July 4—indefinite.

STOCK COMPANIES.

ACADEMY: Washington, D. C.—indefinite.
ALBEE: Providence, R. I., April 18—indefinite.
ALBEE: Pawtucket, R. I.—indefinite.
ALBINA: Paterson, N. J., July 4—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
BAKER THEATRE (George L. Baker, mgr.): Portland, Ore.—indefinite.
AUBREY (Wm. Davidge, mgr.): Montreal, Can., May 16—indefinite.
BALDWIN-MELVILLE: Buffalo, N. Y.—indefinite.
BALDWIN-MELVILLE: Cleveland, O.—indefinite.
BELLOWS, WALTER: Denver, Col.—indefinite.
BIJOU THEATRE: Philadelphia, Pa.—indefinite.
BLAIR, EUGENIE: Detroit, Mich., May 9—indefinite.
BOWDOIN SQUARE: Boston, Mass.—indefinite.
BROADWAY: Denver, Col., June 13-Aug. 27.
BUFFINTON: New Bedford, Mass., July 4—indefinite.
CASINO: Holyoke, Mass., June 13—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CENTRAL (Belasco and Thrall, mgrs.): San Francisco, Cal.—indefinite.
COOK OPERA HOUSE: Rochester, N. Y., April 18—indefinite.
CUTTER AND WILLIAMS: Piqua, O.—indefinite.
DARCY AND SPECK'S: Philadelphia, Pa.—indefinite.
DOMINION (E. Mortimer Shuter, mgr.): Sherbrook, Can.—indefinite.
DOUGLAS, BYRON: Portland, Me., July 4—indefinite.
ELECTRIC PARK: Leavenworth, Kan., June 6—indefinite.
ELLEFORD: Portland, Ore., June 6—indefinite.
ELLICOTT-COURTENAY: Duluth, Minn., July 4-30.
EMPIRE THEATRE: Columbus, O.—indefinite.
FAWCETT, GEORGE: Minneapolis, Minn.—indefinite.
FERRIS: Minneapolis, Minn.—indefinite.
FERRIS: Omaha, Neb.—indefinite.
FOREPAUGH THEATRE: Philadelphia, Pa., Aug. 15—indefinite.
FULTON: Lincoln, Neb., June 20—indefinite.
GERMAN THEATRE: Portland, Me., June 20—indefinite.
GLASER, VAUGHN: Cleveland, O., March 14—indefinite.
GRAND THEATRE: Kansas City, Kan.—indefinite.
HASWELL, PERCY: St. Paul, Minn., June 12-Sept. 3.
HEISMAN: Montgomery, Ala., July 11—indefinite.
HUNTER AND BRADFORD'S: Worcester, Mass.—indefinite.
HUNTLEY (J. M. Huntley, mgr.): Atlantic City, N. J.—indefinite.
HYDE PARK THEATRE: Austin, Tex., May 23—indefinite.
HYPERION THEATRE: New Haven, Conn., May 23—indefinite.
IMPERIAL (Col. George Hamilton, mgr.): St. Louis, Mo., July 11—indefinite.
JEWELL-ARCHER: Lynn, Mass., July 4—indefinite.
KEITH'S: Philadelphia, Pa.—indefinite.
KENNEDY (J. R. Shannon, mgr.): Lacrosse, Wis., July 18-23, Winona, Minn., 25-30.
LAGOON: Cincinnati, O., June 12—indefinite.
LAKE-VIEW: Sheboygan, Wis., May 31—indefinite.
LAKEWOOD (Lewis McCord, mgr.): Skowhegan, Me., May 23-Sept. 3.
MAJESTIC: Erie, Pa., June 6—indefinite.
McGUINNESS-WOODRUFF: Huntsville, Ala., May 16-Sept. 1.
MILWAUKEE GERMAN THEATRE: Milwaukee, Wis., June 15—indefinite.
MOROSCO, OLIVER: San Francisco, Cal., May 22—indefinite.
NATIONAL: Winnipeg, Can.—indefinite.
NATIONAL THEATRE: Rochester, N. Y.—indefinite.
NEIL-MOROSCO: Denver, Col., July 4-Sept. 3.
NEW GRAND: Springfield, Mass., June 6—indefinite.
PAXTANG: Harrisburg, Pa.—indefinite.
PHOENIX PARK: Jacksonville, Fla., July 4—indefinite.
PLAYERS: Chicago, Ill.—indefinite.
POLI: Bridgeport, Conn., July 4—indefinite.
PROCTOR'S: Albany, N. Y., May 9—indefinite.
PROCTOR'S FIFTH AVENUE: New York city—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SNOW, MORTIMER: Troy, N. Y., May 23—indefinite.
SPENCER (Jas. Spencer, mgr.): Wildwood, N. J., June 25-Sept. 10.
THANHOUSER: Milwaukee, Wis., July 7—indefinite.
TUOHY COMEDY: Aurora, Ill., May 29—indefinite.
ULRICH: Los Angeles, Cal.—indefinite.
VALLAMONT: Williamsport, Pa., June 6—indefinite.
WALSH: Woodstock, Ont., July 4—indefinite.
WEBER: Schenectady, N. Y., July 4—indefinite.
WILLIS: Winnipeg, Can., May 30—indefinite.
WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo., July 11—indefinite.

REPERTOIRE COMPANIES

AMERICAN (Oliver Martell, mgr.): Sioux City, Ia., June 5—indefinite.
BRECKENRIDGE STOCK: Paris, Texas., July 11-23.
BUCHANAN, LORRAINE: Iola, Kan., July 4—indefinite.
CAMPBELL STOCK: Fulton, N. Y., July 18-23.
CHASE-LISTER: Iowa City, Ia., June 13—indefinite.
CHICAGO STOCK: Niagara Falls, N. Y., July 4-Aug. 27.
CLAYTON, UNA, STOCK: Montreal, Can., July 11-30.
CURRIER, MRS. WILLIAM (Wm. Currier, mgr.): Hamilton, Can., July 12—indefinite.
CURTIS DRAMATIC: Lead City, S. D., July 18-20.
DALE, MARIE (W. E. Martin, mgr.): Hot Springs, Ark., July 11-24, Fort Smith 25-Aug. 7.
DE LACOUR AND FIELDS' DRAMATIC: Geneva, Ind., July 18-23.
DILGER-CORNELL: Susquehanna, Pa., July 18-23, Sayre 25-30.
ECLIPSE STOCK: Tecumseh, Okla., July 19, Ada, Ind. Ter., 20, 21, Colgate 22, 23.
ELDON'S COMEDIANS: Moberly, Mo., July 10-24.
FISKE-STOCK (Fiske and Stock, mgrs.): Sydney, C. B., July 1-23.
FRANKLIN STOCK (B. F. Simpson, mgr.): Nevada, Mo., July 4-Aug. 1.
FRENCH, IRVING (Don A. McMillan, mgr.): Faribault, Minn., July 18-20, Hampton, Ia., 21-23, Waverly 25-27.
GARRICK STOCK: Champaign, Ill., July 2-23.
GARSIDE, CONDIT AND MACK: St. John, Neb., July 25-Aug. 6.
HALL, DON C.: Portland, Ore., July 18-30.
HAMMOND, PAULINE: Barre, Vt., June 27-July 30.
HOEFFLER SHOW (Jack Hoeffler, mgr.): Appleton, Wis., June 6—indefinite.
HOWARD STOCK: Bangor, Me., July 18-23.
KARROLL, DOT (V. C. Welsh, mgr.): Providence, R. I., July 4—indefinite.
KINGSLEY-RUSSELL (E. B. Russell, mgr.): Danville, Ill., July 11-24.
MARKS, TOM, STOCK: Sault Ste. Marie, Mich., July 25-Aug. 6.
MASON, LILLIAN: Alamosa, Col., July 18-23, Durango 25-30.
MATHES, CLARA: Duluth, Minn., July 18-23.
MELVILLE DRAMATIC: California, Mo., July 18-20, Tipton 21-23.
MILLER-BRYAN (F. F. Miller, mgr.): Baton Rouge, La.—indefinite.
MURRAY AND MACKEY (John J. Murray, mgr.): Parkersburg, W. Va.—indefinite.
NORTH BROTHERS' COMEDIANS: Deninson, Tex., July 18-Aug. 1.
OSBURN DRAMATIC (J. W. Osburn, mgr.): Woodsfield, O., July 18-23.
PALMER'S STOCK: Petersburg, Va., June 27-July 30.
PAYTON SISTERS (Col. Frank Robertson, mgr.): Shreveport, La., July 11-30.
PETERS' STOCK: Charlotte, N. C., July 4—indefinite.
POWELL-PORTELLO (Halton Powell, mgr.): Osnabrook, No. Dak., July 19, Park Rivers, 20, 21.
PRICE, BONNAIR (Wm. N. Smith, mgr.) Natchez, Miss., July 18-23, Jackson 25-30.
PYRE, WALTON, STOCK: Ishpeming, Mich., July 19, Marquette, Wis., 21-23, Escanaba 25-27, Green Bay 29, 30.
REDMOND, ED: Seattle, Wash.—indefinite.
RENTFROW'S JOLLY PATHFINDERS: Piqua, O., July 4-23.
ROBER, KATHERINE, STOCK: Calais, Me., July 18-23, Eastport 25-30.
RODNEY: Cadillac, Mich., July 25-30.
SANFORD'S, WALTER, PLAYERS: Sydney, Australia, June 27-Dec. 10.
SHIRLEY, JESSIE: Spokane, Wash., July 11—indefinite.
SPENCER STOCK (James Spencer, mgr.): Wildwood, N. J., July 11-Sept. 10.
SITES, WILL C., STOCK (Gilbert and Sites, mgrs.): Center Square, Pa., July 11-Sept. 10.
SPOONER DRAMATIC: Phoenix, Ariz., July 4—indefinite.
STIRLING STOCK: Chickosha, Ind. Ter., July 18-20, Comanche 21-23.
TAYLOR STOCK (Albert Taylor, mgr.): Dallas, Tex., July 4-30.
VAN DYKE AND EATON (F. Mack, mgr.): Davenport, Ia., July 4—indefinite.
VERNON STOCK (Benj. B. Vernon, mgr.): Bradley Beach, N. J.—indefinite.
WIEDEMANN'S STOCK: Seattle, Wash., June 26-Oct. 8.
WILSON, FREDERICK H. (Oliver M. Cotten, mgr.): Elkhart, Ind., Aug. 8-13.
WILTON'S COMERY: Webster, Mass., July 18-23.

OPERA AND EXTRAVAGANZA.

A GIRL FROM DIXIE: St. Louis, Mo.—indefinite.
A LITTLE OF EVERYTHING: New York city June 6—indefinite.
ADORN OPERA: Washington, D. C., May 9—indefinite.
BELLE OF NEW YORK: Philadelphia, Pa., July 11-Aug. 13.
BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Asbury Park, N. J., July 11-Aug. 1.
CELERON OPERA (Frank T. Kintzing, mgr.): Jamestown, N. Y., July 15—indefinite.
CHESTER PARK OPERA: Cincinnati, O., June 20—indefinite.
DUNN, WELLS, HARLAN: New Orleans, La.—indefinite.
GARDEN THEATRE: Minneapolis, Minn., June 20-Aug. 27.
LYRIC OPERA (Harry Leaville, mgr.): Meridian, Miss., July 11-23.
MANHATTAN OPERA (Herbert Salinger, mgr.): Elmira, N. Y., June 6—indefinite.
NEW YORK COMIC OPERA: Montreal, Can., July 4—indefinite.
ORPHEUM OPERA (Percy G. Williams, mgr.): Brooklyn, N. Y.—indefinite.
PARIS BY NIGHT: New York city July 2—indefinite.
PHELAN, E. V., OPERA: Portland, Me., June 18—indefinite.
PIFF, PAFF, POUF: New York city April 2—indefinite.
THE BEGGAR PRINCE: Grand Forks, N. D., July 19-23.
THE BOSTONIANS: Atlantic City, N. J., July 4-25.
THE ISLE OF SPICE: Boston, Mass., May 9—indefinite.
THE MAID AND THE MUMMY: Chicago, Ill.—July 23.
THE PRINCE OF PILSEN: London, Eng., May 14—indefinite.
THE ROYAL CHEF: Chicago, Ill.—indefinite.
THE SHOW GIRL: Cleveland, O., June 6—indefinite.
THORNE-BAKER OPERA: Mobile, Ala., May 30—indefinite.
TIVOLI: San Francisco, Cal.—indefinite.
WILTON'S COMEDY CO.: Webster, Mass., July 18-23.
WHALOM OPERA (C. Load, mgr.): Fitchburg, Mass., June 20-Sept. 3.
WILBUR OPERA (W. H. Fullwood, mgr.): Point of Pines, Revere, Mass., July 19—indefinite.
WOODLAND, Boston, Mass., April 25—indefinite.

MINSTRELS.

BOOM'S (Fields and Hanson, mgrs.): Athol, Mass., July 18-23, South Hanson 25-30.
BRYANT AND SAVILLE'S: Dunkirk, N. Y., July 18-23.
FIELDS AND HANSONS: Athol, Mass., July 18-23.
MARION AND PEARL'S: Ithaca, N. Y., July 18-23.
SARATOGA (Frank T. Kintzing, mgr.): Saratoga, N. Y., July 4—indefinite.
VOGEL'S (Jno. W. Vogel, mgr.): St. Louis, Mo., May 22—indefinite.

VARIETY.

BOOM'S PANTOMIME (H. Calton, mgr.): New Britain, Conn., July 18-23, Wildwood Park, Putnam 25-30.
HOLLINGSWORTH TWINS (Lew Gleason, mgr.): Vicksburg, Miss., July 18-23.
SOUTHERN VAUDEVILLE: Ashboro, N. C., July 18-23.
TRIMBLE'S FROLIQUES: Pine Bluff, Ark., July 19, Helena 20, 21, Winona, Miss., 22, West Point 23, Columbus 25, 26.
WILTON'S ELITE VAUDEVILLES: W. Brookfield, Mass., July 18-23.
WILTON'S IMPERIAL VAUDEVILLES: South Framingham, Mass., July 18-23.

CIRCUSES.

BARNUM AND BAILEY: Canton, Ill., July 19, Burlington, Ia., 20, Quincy 21, Galesburg 22, Kewanee 23.
BUFFALO BILL'S WILD WEST: Sunderland, Eng., July 19, Durham 20, South Shields 21, Hexham 22, North Shields 23.
FOREPAUGH AND SELL'S: St. Hyacinth, Que., July 19, Sherbrooke 20, Berlin, N. H., 21, Lewiston, Me., 22, Waterville 23, Bangor 25, Bath 27, Burlington, Vt., Aug. 3.
GOLLMAR BROS.: Plainfield, Neb., July 20, Albion 21.
HARKNESS AND FOX: Scottdale, Pa., July 19.
MACKEY'S: St. Louis, Mo.—indefinite.
MAIN'S, WALTER: Newberry, Mich., July 19, Marquette 20, Ishpeming 21, Hancock 22, Calumet 23.
MELBOURNE'S: Grandin, N. D., July 19, Hendrum, Minn., 20, Ada 21.
MUNDY SHOWS: Crookston, Minn., July 18-23.
ROBINSON, JOHN, SHOWS: Middleport, O., July 19, Charleston, W. Va., 20, Ronceverte 21, Covington, Va., 22, Clifton Forge 23, Staunton 25.
WELSH BROTHERS' SHOWS: Peterboro, N. H., July 19, Milford 20, Ayer 21, Leominster 22, Athol 23.
WHEELER'S, H. F.: Adams, N. Y., July 19, Mannsville 20.

MISCELLANEOUS.

ADAMS', JAS. R., FIRE SHOW: Coney Island, N. Y., May 14—indefinite.
BOOMS' COLORED (John Larkins, mgr.): Middletown, Conn., July 18-23, Meriden 25-30.
BOSTOCK'S TRAINED ANIMAL ARENA: Dreamland, Coney Island, N. Y., July 11—indefinite.
BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Atlantic City, N. J., June 1-July 31.
BROOKE'S CHICAGO MARINE BAND (Bert A. Hall, mgr.): Chicago, Ill., July 4—indefinite.
BUTLER, HELEN MAY, AND LADIES' MILITARY BAND (J. Leslie Spater, mgr.): Terre Haute, Ind., July 17-23, Peru 24, 25, Logansport 26, 27, Lafayette 28-30.
CANADIAN COLORED CONCERT: Hamilton, Can., July 1—indefinite.
CREATORE BAND (Howard Pew and Frank Gerth, mgrs.): Buffalo, N. Y., July 11-23, Detroit, Mich., 24, Madison, Wis., 25-30.
DUSS' ORCHESTRA: New York city May 22—indefinite.
INNES AND HIS BAND: Dayton, O., July 17-24.
KILTIES' BAND (T. P. J. Power, mgr.): Louisville, Ky., July 17-24.
MULDOON'S PICNIC (Boom's; Wm. Mason, mgr.): Milford, Mass., July 18-23, Middletown, Conn., 25-30.
NAVAL RESERVE BAND (V. Rosati, mgr.): Cape May, N. J., July 2-Sept. 2.
PAIN'S BURNING OF ROME: Baltimore, Md., July 18-23, Pittsburgh, Pa., 25-Aug. 6.
PATTERSON AND BRAINERD'S CARNIVAL (A. H. Barclay, mgr.): North Platte, Neb., Aug. 1-6.
PHASEY BAND: Claremont Park, Bronx, N. Y., July 3-Sept. 10.
PHINNEY'S UNITED STATES BAND: Indianapolis, Ind., July 16-22.
PRYOR'S, ARTHUR, BAND: Asbury Park, N. J., June 13-Sept. 23.
UNITED STATES MARINE BAND: Chevy Chase, Md., July 4—indefinite.
RICE'S DOG, PONY AND MONKEY: Manhattan Beach, Cleveland, O., July 11—indefinite.
WALTER'S, FRANK, PAVILION: Cape May, N. J., July 19, Sea Isle City 20, Ocean City 21, 22, Tuckahoe 23.

(Received too late for classification.)

BURR STOCK (Murray and Mackey mgrs.): Mansfield, O., July 18—indefinite.
NATIONAL STOCK (Charles R. Schod, mgr.): Lake Placid, N. Y., July 18-23, Keene Valley 25-30.
UNCLE TOM'S CABIN (Frank Walters, mgr.): Medford, N. J., July 19, Vincentown 20, New Egypt 21, Tom's River 22, Manasquam 23.
VANDYKE AND EATON— (F. Mack, mgr.): Springfield, Ill., July 17-31.
WILSON, FREDERICK H. (O. M. Cotten, mgr.): Albion, Mich., July 25-Aug. 6.

OPEN TIME.

ARIZONA—Phoenix—Dorris Opera House, in Oct., Nov., Dec.
ILLINOIS.—Marshall—Pythian Theatre, Oct., Nov., Dec., Jan.
INDIANA.—Columbus—Crump's Theatre, Sept. 1-19, 21-29, Oct. 1-25, 27-31, Nov. 1, 3-10, 12-17, 19, 22-30, Dec. 1-12, 14-21, 23-31.
Richmond—New Phillips' Theatre, in Sept., Oct., Nov., Dec.
KANSAS.—Chanute—Williams' Opera House, in Sept., Oct., Nov., Dec.
MISSISSIPPI.—McComb—New Opera House, in Sept., Oct., Nov., Dec.
NEBRASKA.—Beatrice—Paddock Opera House, in Sept., Nov.
Fairbury—Opera House, in Sept., Oct., Nov., Dec.
OHIO.—Kenton—Dickson's Grand, Sept. 1, 2, 5-7, 12-14, 19-23, 26-30, Oct. 3-7, 10-14, 17-19, 24-28, Nov. 2-4, 7, 8, 14-16.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Addington, Mable, Evelyn Allen, Darel Ainsworth, Estelle C. Ainsworth, Fannie Abbott, Charlotte Allen, Amy Ames, Louise Aldrich.

Beynord, Madeline, Mable J. Bardine, Vinnie Bradcerne, May Bretonne, Nettie Bourne, Jane Bender, Emma Barton, Edith Barker, Edith Blair, Maud L. Berri, Eugenie Bouman, Laura Biggar, Mrs. B. B. Burchell, Frances H. Burnett, Jessie Burnett, Kate Blanke, Henriette Browne, Mrs. T. J. Boyle.

Crane, Georgia, Carolie Clifton, Laura Clement, Lizzie H. Collier, Mary Condon, Lottie Church, Mary Castleton, Amelia M. Calkins, Mary C. Clowes, Mae Crossley, Miss E. C. Casselles, Mildred Cook, Marion Childers, Katherine Countess, Hazel Courtland, Maggie Cline, Dude Cosgrove, Dollie Castle, Maud Cooling, Toby Claude, Elinor Carroll, Florence Cathcart, Adelaide Cummings.

Donaldson, Florence W., Jessie B. Davis, Esta Dean, Leslie Deane, Katherine De Barry, Hazel Dunham, Nora Dunblaine, Marie Dantes, Mamie Dupont, Mary Duro, Miss V. Dolaro, Frances J. Dowling, Maude De Rigney, Norine Dunham.

Edwards, Minnie, Edith Edwards, Cecil Englehart, Nellie Emerson.

Forrestle, Marcellia, Mrs. Jno. J. Farrell, Mildred Flora, Minnie Fielding, Mrs. Edwin Forsburg, Marion Forbes.

Gilman, Mabelle, Mildred Gilbert, Lenore Gordan, Helen Gordon, Grace Geete.

Hathaway, Alma, Jennie Harding, Florence Hartley, Mrs. Stanley Hawkins, Ruth Holt, Marion Honeyman, Beryl Hope, Ada Howard, Maud Edna Hall, Mabel L. Hunter, Nan Hewins, Zelma Herman, Louise Henry, Gertrude Heffern, Catherine Harris, Suzanne Halpren.

Johnstone, Lucille, Miss M. B. Jansen, Mrs. Fred'k Julian, Susette Jackson, Mrs. Robt. Jerusalem.

King, Daisy, A. Beatrice Knowles, Miss M. Kent, Ida Kiefer, Grace Kimball, Virginia H. Kendall, Mabel Knowles, Mildred Karo, Genevieve Kane.

Lannan, Alice, Miss G. Lindquist, Irma La Pier, Effie K. Lawrence, Adelaide Leeds, Miss F. E. Lincoln, Dolores Lettany, Bessie Lee, Rhea Lusly, Leslie Lyman, Daisy Lucas, Mrs. Jack Law, Lillian Lancaster.

Montclaire, Janette, Louise Margaret, Alice Moore, Bella Miller, Louise J. Mitchell, Leona H. Myers, Miss K. Mitchell, Mrs. Carlton Macy, Marion Mathey, Adelaide C. Morgan, Ida Mulle, Eva Mudge, Volga May, Amelia Mengel, Mlle. Mantelli, Olive Madison, Queenie May, Anna B. Moore, Leo Mordant, Marguerita S. Mann, Connie Mae, May McCabe, Angela McCaull, Miss L. McGilvray, Agnes Mackenzie, Grace McLeod.

Neville, Dorothy, Mrs. W. H. Newman.

Powers, Ethel, Elizabeth R. Parkes, Ada M. Parkes, Madeline Payne, Mrs. Herbt. Power, Vida I. Perrin, Hazel Pughsley.

Reynolds, Lucile, Adelaide C. Russell, Mrs. M. E. Readon, Ray Rocqman, Loudie Rath, Gay Rhea, Gertie Reynolds, Sara Rogers, Leslie Reese, Hattie Richardson, Lillian Robson, Mabel Roebuck, Dorothy Rossmore, Florence Randall, Stella Rogers, Mrs. A. V. Risher, Blanche Ring, Mabel Reese, Lottie Reich.

Spellman, Eileen, Orine Scott, Emma Sardon, Mrs. F. Saunders, Martha Scott, Ida Sturgis, Evelyn Selbie, Lottie W. Salter, May Sylvia, Fenton Stewart, Florence Spray, Pearl S. Sargent, Laura E. Solomon, Lillian Seymoure, Jane Seagraves, Mrs. Robt. Sanford, Dorothy Sherrod, Ethel Southgate, Mrs. S. S. Simpson, Annie Sutherland, Marie Stuart.

Tracey, Cora, Bessie Taylor, Odette Tyler, Mignon Travers.

Valentine, Gwendolyn, Hattie Van Buren.

Ward, Elizabeth, Norma Whalley, Irene Worth, Mrs. Jas. E. Wilson, Maud Widgley, Irene Wheeler, May Watkins, Jeannie Winston, Theresa A. Warren, Carrie Ward, Alice Wilson, Ella West, Anna Watkins, Virginia Ware, Maud Welsh, Clara Walker.

Young, Florence Lake.

MEN.

Algier, Alb., Ed Abrams, A. C. Abbott, Wm. H. Atkinson, Sidney Ainsworth, Emile Ackermiller, Emil Ackerman, J. Lee Allen, J. K. Adams.

Bogel, Claus, Norman Bell, Claude Brooke, Jas. O. Barrows, Arthur Byron, Lew Benadek, Leon E. Brown, Arthur Berthelet, Fred E. Beane, Geo. S. Best, Edmund Breese, Francis Boggs, Gerard Bailey, Geo. Brown, Walter Bohne, Earl Burgess, Max Bloom, G. Boniface, Jr., John Brown, Geo. F. Beard, Eugene Bryant, Harry Bonn, S. S. Baldwin, Reg. Barlow, Milt G. Barlow, Loren Bragdon, Hoborth Bosworth, Sam'l Blair, Orestes Bean, Chas. Brownie, Clarence Bennett, Edw. A. Braden, Lawrence Barbour, Dick Borden, Herbt. Brennan, Wm. Bonnell, Jimmy Burrell.

Chester, Walter, Robt. Chandler, Jas. Cowley, Richardson Cotton, Leo Cooper, Chas. E. Casey, Harry M. Clark, G. D. Cunningham, F. P. Choate, Gardner Crane, Wm. J. Cooke, Mr. Caccia, Walter Crarell, Geo. H. Carr, Frank G. Campbell, Jno. F. Crosby, Wm. Colvin, Bennett D. Charron, Frank W. Cooke, Harry Campe, Ion Carroll, Edwin H. Curtis, Rich'd Clarke.

Delmar, Sam'l, W. H. Dupont, Frank A. Darling, Gus Dunbar, W. W. Decker, Ralph Delmore, Harry De Long, Ralph M. Doyle, E. G. Davidson, Hal De Forrest, Alf Dalby, Thos. De Vassey, Geo. De Long, Francis Dawson, Frank Dekum, Geo. W. Dogerle, Hal Davis.

Elkins, Ed, Fred J. Ertz, R. J. Erwood, Carl Eckstrom, Walter Edwards.

Finley, Robt., Herbt. L. Flint, S. A. Fiske, Edw. Fitzgerald, Tom Fortune, Royal Fish, Edw. Felix, Leo Fuenkenstein, Walter Fane, Wm. Farnum, Thos. B. Frankland, Tom Fitch, Joe Foley, A. W. Freemont, Lawrence Finch, Ted Faust.

Gallagher, Leonard, Claude Gillingwater, Lawrence Griffith, Arthur E. Greenaway, Frank Gillmore, Thos. Gipple, Chas. Gano, Chas. Grapewin, Wm. A. Green, Joe Gates, Jerry Grady, Robt. E. Graham, Willis Goodhue.

Hines, Sam'l E., Toney Hocker, Wm. Harcart, Fred Halley, Burt Heverly, J. H. Hastings, Walter F. Harman, Harry Humphreys, Bertram Harrison, Gene Hughes, Harry P. Hall, Geo. Haskyn, Thos. J. Hayes, E. J. Hall, Col. Geo. Hamilton, Matt Hanley, C. Eugene J. Hall, C. M. Hoad, Edw. W. Hoyt, J. Clarence Harvey, Al. Haynes, Jno. Havams, Al. T. Holstin, W. M. Hooper, Jack Howard, Harry Hawke, Lovel P. Hicks, Pete Hughes, Fred Howes, Robt. Hilliard, Wm. H. Harder, David Higgins, Edw. J. Howe, Jr., Ned Harcourt.

Irving, Sidney, Montgomery Irving.

Jansen, Ben, Henry Jewett, Harry Jackson, Alb. E. Juhler, Stanley Johns.

Kunston, Geo., Clement Kirby, Mr. Kilday, Geo. Klanit, Jas. Kirkwood, F. M. Kelly, Karl Krusada, W. E. Kelly, Jule S. Kusel.

Lacy, Harry, Dan Lyons, Arthur Lipson, Wm. Lamp, Jas. Lewis, Frank P. Lindon, Jno. Chinee Leach, Jos. Le Brandt, Harry La Marr, Edw. M. Lester, E. Lawrence, Harry Lindon, A. Frances Lenz, Thos. C. Leary.

Milloy, Rich'd, Armand Melnotte, Jas. Malone, Gaetan Merola, Frank Mandeville, Don C. Manning, Max Marks, Chas. Miller, Louis Merkel, Percival T. Moore, Joe N. Machan, Chas. Manley, Gus Mortimer, Jas. Murphy, Mgr. Missing Friendship, J. C. Mack, Wm. McCormack, Geo. D. Mackey, Chas. MacDonald, Geo. MacFarlane, J. Gwyn Macfarland, Morris McHugh, Phineas G. MacLean, Leon McReynolds, Edward McWade.

Nolan, Johnny, W. P. Newcomb, Gus Neville, Walter Newman.

Osbourne, Jeff, Jno. D. O'Hara, Geo. Ober, Geo. O'Donnell.

Pringle, W. H., Alf Pike, Guy B. Post, Wm. F. Payson, Jack B. Prescott, Chas. E. Pratt, Chas. P. Price, Max Plohn, Phil W. Peters, Wm. Pascoe, Bertrum H. Parry, F. G. Parry, Fred W. Peters, Sidney Perrin.

Robertson, Donald, Geo. Robb, Jr., F. A. Reinhard, Harry Richards, Frank Raymond, Edw. M. Royle, Fred'k J. Racine, W. V. Ranous, McKee Rankin, J. A. Raynes, W. H. Raymond, Geo. Rensselaer, Jno. W. Ransone, E. J. Raymond, Wm. Rothacker, Gus Richards, Wm. S. Ross, Geo. R. Raymond, A. S. Raleigh.

Shanahan, Ed J., Geo. H. Summers, P. H. Sullivan, Harry Scott, L. B. Sach, Walter H. Spencer, Geo. Porter Smith, H. Reeves Smith, Edmond St. Clair, Gilmore Scott, Geo. H. Stevenson, Geo. Sumners, Willis P. Sweatnam, J. Wesley Stevenson, Chas. S. Stevens, Chas. Stine, Carl S. Seerle, C. Standish, Donald F. Stevens, W. H. Schilling, Jerry Sullivan, Billy Sheridan, Gus Smith, Chas. Saunders, Paul Scott, Saylor and Miller, Geo. Robt. Siegman.

Tingay, Chas. F., Chas. Thall, Mr. Thies, Vera Thompson, Arthur G. Thomas, Jack Taylor, Frank Todd, E. A. Thayer, Chas. E. Thropp.

Vizard, Lou, Harry J. Vance.

Weldon, Donald, Chas. O. Wallace, Will R. Wilson, Geo. Wright, Jr., H. L. Wilson, Fred F. Williams, Walker Whiteside, Wm. Wray, Douglas J. Wood, Walter Wilson, Frank White, Mike Whallen, Gene Wener, Alb. Wilder, Chas. Welsh, Leon Williams, Jno. L. Weber, Robt. Watt.

Zore, C. J., Edwin Ziegler.

REGISTERED MATTER.

May Sturgis, Clara Paulet, Frank E. Rowan, D. F. Hunt, Will Conkling, Wm. Ruge, F. A. Demerest, Edw. N. Clisbee, W. Rhodes, Byron Douglas, Lyman F. Tucker.

ARENA.

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BATH, ME.—Pawnee Bill's Wild West 8 highly pleased fair sized audiences afternoon and night; fine performance.

**FAIRMONT

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I WILL assume the Management of the **GENNETT THEATRE, RICHMOND, IND.** On Sept. 1st. The present Lessees' Lease expiring, at that time.

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ACTUAL SIZE OF STAGE, 34 x 60, to Gridiron 48 ft.; having necessary height. **I DON'T HAVE** to trip Drops.
I don't own and control all Bill boards in the City. But on Sept. 1st, **I WILL OWN AND CONTROL A FEW,** sufficient to put out all printing sent me
THE GENNETT is the only Ground Floor and up-to-date Theatre in RICHMOND. The only one popular with the public, and the only Theatre in RICHMOND that has been operated within the last five years except for Burlesque and Repertoire shows. **ALL** of above statements are **FACTS** and not misrepresentations.

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WANTED.—Hebrew and Irish Comedians with Specialist, union Carpenter and Property man, must play parts. Also leading man for Co. No. 2. Other people write, KUMMERY HANISH & CO., care Sanders Show Print, Dayton, O.

A. H. WOODS' ENTERPRISE.

A. H. Woods' Queen of the White Slaves will open its season Aug. 8 and is booked solid for forty-three weeks. The production has been rebuilt and new costumes added. The following have been engaged: Alfred Britton, E. J. Miltern, Joseph Carter, E. F. Nannery, George Raymond, E. M. Worth, Don Orr, Ed Robinson, Thomas Weadock, M. J. Sheehan, Joe Magers, Tom Williams, James Conners, J. O. Cantor, Edwin Mayhew, Harry Lane, Max Hooper, W. H. Thompson, Fred Harvey, John Campbell, Bernard Thornton, Aileen May, Rose Braham, May Ward, Bessie Marlowe, Grace Raymond, Anna Yale, Ada Lane, Edythe Gibbons, Irene Daniels, Maude Harvey, and Marquita Dwight. Dealers in White Women will be an elaborate production of New York life, which will open Aug. 14. The following have been engaged for it: Lawrence Underwood, Carl Smith Serle, John Fenton, Harry Fields, Lawrence Merton, Robert Chandler, Harry Stone, C. H. Ball, Charles Sands, Joe Beymer Sam Myers, Sylvia Bidwell, Morgia Lytton, Nellie Russell, and Beatrice Loeb. Louise Beaton will open her season in a new production of Rachel Goldstein in Philadelphia on Aug. 20. The following have been engaged for Miss Beaton's support: Lillian Hale Emery, Russell E. White, Herbert Betts, Francis Yale, James Donovan, Charles T. Lester, E. L. Walton, Robert Warren, George Florida, and F. W. Busey. A mammoth production of New York life, entitled Fast Life in New York, with an excellent company headed by Julian Rose and Georgie Mack, will open early in November. A carefully selected cast will be engaged shortly for the largest production ever attempted by Mr. Woods, entitled Tracked Around the World, by Charles Taylor It will be launched late in October.

PHIL HUNT'S ENTERPRISE.

Phil Hunt, manager of Down by the Sea, has engaged the following for next season: Fanny Curtis, Dora Booth, Bertha Harlan, Lillian Le Varde, Baby Burt, William Westbrook, Edwin Irving, Will P. Burt, Charles H. Sanders, Donald Weldon, Robert Fisher, Ed F. Hastings, and Joseph Taylor; Philip Fisher, acting manager. The entire production is now being built, painted and fireproofed at the Howard Athenæum, Boston, and the tour will open in New England the latter part of August. Over thirty-five varieties of special pictorial paper by the Miner, Haber and Metropolitan companies will advertise this attraction, which for the past two seasons has been more than ordinarily successful. Mr. Hunt has purchased from Hal Reid a new and original comedy-drama, and expects to give it a production after the holidays.

MATTERS OF FACT.

A. G. Delamater, who was to have sent two companies on the road next season, has accepted a re-engagement with F. C. Whitney as business-manager.

The Chicago Stock company, at the International Theatre, Niagara Falls, N. Y., for the entire Summer, is meeting with success. This week they are presenting Dan Sully's late success, The Parish Priest, Graham Earle appearing in the title-role, while Norbert E. Dorente and George Florer, as the brothers, are also sharing in the honors. Manager Rosskam announces that he will open his road tour at the close of the Summer engagement, Sept. 10. The coming season is booked solid in the best cities of the East.

Nettie Black, who has made a big hit in the title-role in Louisiana at St. Louis, has several offers for next season under advisement.

Born.

FIELDS.—At Allenhurst, N. J., on July 15, to Mr. and Mrs. Lew M. Fields, a son.

KELLY.—To Ward and Annette Kelly, at Pasadena, Cal., May 28, a son.

Married.

AUBURN—SHATTINGER.—Thomas Auburn, of Montreal, and Mignon Shattinger, of St. Louis, Mo., were married by the Rev. Howard Taylor, at Calvary M. E. Church, New York, July 6.

GUDERIAN—GARNELLA.—Frank Guderian and Grace Garnella, at Hoosic Falls, N. Y., on June 26.

PACKARD—LYONS.—Jay L. Packard and Lillian M. Lyons, at Alton Bay, N. H., on June 27.

SPROTT—DUNLEVY.—On June 27, 1904, at Holy Trinity Church, Minneapolis, Minn., by Rev. Stuart Purves, James E. Sprott, of London, Eng., to Helen Dunlevy, of Bridgeport, O.

Died.

ARMAND.—Joseph Armand (J. C. McLaughlin), in St. Louis, Mo., on July 8, of cancer of the throat, aged 55 years.

BARNES.—Carl Clifford Barnes, only son of Eddie and Norene Barnes, at Linton, Ind., on June 27, of Bright's disease, aged 6 years.

DUNCAN.—Thomas Duncan, in Buffalo, N. Y., on June 28, aged 80 years.

CHAPMAN.—Mrs. Harry Chapman, in Brooklyn, N. Y., on July 16, of convulsions.

BENNETT.—Suddenly, at Montreal, Canada, on July 16, James Anthony Bennett, aeronaut.

CARHART.—Mrs. Sarah Carhart, mother of James L. Carhart, died at Pontiac, Mich., July 6, aged 87 years.

FLOCKTON.—Charles P. Flockton, in San Francisco, on July 1; aged 76 years.

FRAZER.—Mrs. Bessie Germon Frazer, at Hicksville, L. I., on June 22, of consumption, aged 42 years.

HAYES.—Mrs. Anna J. Hayes, at the Edwin Forrest Home, Philadelphia, on July 8, aged 74 years.

LAURENT.—Marie Allibruze Luguet Laurent, in Paris, on July 5, aged 79 years.

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LEHR.—William Lehr, at Meridian, Miss., on June 24, of pneumonia.

LIEBLEE.—Arthur Lieblee, in Toronto, Can., on June 29, of a hemorrhage of the lungs.

RYNAR.—Mrs. Kate Rynar, in Boston, on July 9, aged 72 years.

MOLYNEAUX.—Mrs. Anna May Molyneaux, in Chicago, on July 6, of uræmia, aged 40 years.

RUSS.—Benton Russ, father of Jane Cushman, in Washington, D. C.

SOULE.—Frank Soule, in New York city, on July 8, of plural pneumonia, aged 41 years.

THOMAS.—Died, July 11, at Bellevue Hospital, Mrs. Minnie Thomas, aged 28, wife of M. J. Thomas.

THOMAS.—Louise W. Thomas (Mrs. Ralph Cranmer), at New Brighton, Staten Island, on July 5, aged 31 years.

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THE FOREIGN STAGE

LONDON.

Festivities on the Fourth—The Password Produced—Many Theatres Closed.

(Special Correspondence of The Mirror.)

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.,
LONDON, July 9.

You will be glad to learn that your glorious Independence Day (or rather the anniversary thereof) was celebrated in this city last Monday with even more than the usual amount of rejoicing. And, mark you, not only by American citizens sojourning in this metropolis, for many a true born Englishman, of whom that great fictionist but very doggerel bard Daniel De Foe sang, hoisted the Stars and Stripes with his own Union Jack, by way of compliment to your great nation—long may it wave!

As is usual on this important occasion, the good Gawain (long may *he* wave) might have been observed (as they say in the story books) going around town to note how his beloved Starrers and Stripers were faring in their celebrations. The Knight of the MIRROR found all sorts of merry meetings, not to say junketings going forward. Of course, the good Ambassador Choate (most belovable and most beloved of men) held his usual reception at his Ambassadorial Choateries at Carlton House Terrace. Also, of course, not many hours had elapsed ere Choate, the cheery, was aching all over through overmuch extending of the Glad Hand. At those popular resorts of American citizens, the Cecil, the Savoy, the Victoria, the Metropole, and the Carlton, Independence Day was duly celebrated by banqueting cannakin-clinking and Star Spangled Bannering. Indeed, wherever I went the American language was floating on the breeze quite as much as your National Flag was.

I found this happy state of Americanism prevailing also in sundry theatres and music halls. For example, at the Shaftesbury the Prince of Pilsen players went in for much appropriate warbling, wheezing and banner bearing and great enthusiasm ruled the balance of the time. Also there appeared in the Shaftesbury two new American artistes—namely, Sophie Brandt (who impersonated Mrs. Maddison Crocker) and Hobart Smock, who represented the Prince of Pilsen. Both these newcomers displayed a considerable amount of ability and a ditto amount of American accent. Round at the Oxford Theatre of Varieties I found large numbers of your esteemed citizens who had gathered around to welcome the English debut of your Loney Haskell. My already much esteemed new MIRROR colleague who signs himself Revonoc (as though he stood on his head to write) will doubtless give you his impressions of Haskell's turn in your vaudeville article. For my part I thought Loney very droll, although he was certainly hampered a good deal by the fact that most of his anecdotes have been given here over and over again long ago by previous wheezists from your side.

On Tuesday afternoon many Americans of high degree and of gilt-edged grade might have been seen at His Majesty's Theatre where His Majesty himself was present. The occasion was the presentation of seven gorgeous historical tableaux vivants, in which figured the swaggerest swells of Great Britain. These swells included your Waldorf Astor, your still beautiful American daughter, Mrs. George Cornwallis West (formerly Lady Randolph Churchill), Lord Cheylesmore, Lady Maitland, Lady Milbanke, and Mr. Tree's daughter, Viola, who as our last Laureate (who was also a poet), would remark is divinely tall and most divinely fair.

We have been utterly new-playless at the West End this week, and thus I have fewer things to mention than I thought I should have. Business has become so much worse in our theatres and other places of amusement that postponements of new plays and withdrawals of other plays have been very rife indeed. As to withdrawals and closures, I may mention, by way of example, that Terry's closed last Saturday, in spite of having that clever play, The House of Burnside; that Beerbohm Tree ended his season at His Majesty's last Thursday; that Forbes Robertson will withdraw Mice and Men (which followed The Edge of the Storm) from the Duke of York's, and will end his brief season there tonight, and that George Alexander will finish his present season at the St. James' (and the run of Saturday to Monday) next Friday.

As to the above-named withdrawers and closers, I have to tell you that Tree will rest awhile before giving in the Autumn that gorgeous revival of The Tempest which I mentioned long ago; Forbes-Robertson will rest awhile before touring: Edward Terry will holiday-make before going to your nation, and Alexander will go a-golfing until the Fall, when he will produce at the St. James an adaptation by Sydney Grundy of Justus Miles Youmans' story, "The Garden of Lies."

I forgot to add to the above closers Sir Charles Wyndham, who finishes at the New Theatre in a week or two, and then will Continentalize until he embarks for America to fulfill an engagement, starting in November.

The plays that continue to abide in their respective theatres and to do good business are Sunday, at the Comedy (where Julia Neilson and Fred Terry presented an elaborate hundredth night souvenir a few evenings ago); The Duke of Killiekrankie, at the Criterion (the merriest play in London); Warp and Woof, by the Hon. Mrs. Lyttelton, played by Mrs. Pat Campbell and company at the Vaudeville (a play much helped, *entre nous*, by sundry fresh cases of charges of cruelty to work girls), and Miss Elizabeth's Prisoner, at the Imperial.

I said above that there was no new play this week at the West End. I have to add that we have just been called to see *one*. Like Midshipman Easy's wet nurse's baby, however, it was "only a very little one." Still it was quite gory and gruesome for its size. It was called The Password, and was the work of those persistently morbid but otherwise meritorious melodramatists, Alicia Ramsey and Rudolph Cordova. It was a Russian spy piece in one act. There was room enough in it, however, for a murder by the Russian heroine with a dripping dagger! The playlet was admirably acted, especially by Mr. and Mrs. Charles Sugden. The Password being stormy and stressy, helps one more fully to enjoy Miss Elizabeth's Prisoner, which Imperial play it precedes.

A garden party given by all the leading actors and actresses at the beautiful Botanic Gardens, Regent's Park, yesterday, realized some £1,200 for the Actors' Orphanage. There was a good deal of Royalty present to see the actors indulge in a lady's hat trimming competition and to see the actresses play cricket, also to see all the stars play all sorts of characters, big and little, in a burlesque melodrama written by Captain Marshall, and entitled The Track of Blood.

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MEXICO.

Mariani, Another Great Italian Actress—Mexico's President Entertains Her.

(Special Correspondence of The Mirror.)

MEXICO, July 6, 1904.

For about two months the Mexican public has been enjoying the superb performances of a really great actress, surrounded by a first-class company, in a repertoire of well-known plays, with several novelties besides. We are having a treat, and the public is responding liberally. Teresa Mariani, of Italy, is the artist. She has been in Mexico before, and has always found the encouragement she is now receiving, for she is magnificent. I am told she is considered to-day in Italy the leading actress of the realistic drama, and is surpassed by few artists of the world. It is said that Duse so proclaims her.

After her performances at the theatre, Mariani partakes of a light lunch and then continues her work, rarely going to bed before three o'clock each morning. She has a most remarkable memory and can repeat without hesitancy the ninety-five to one hundred roles she has played. She is said to be equally good in tragedy as in comedy, in burlesque as in vaudeville—in short, a genius. She seems to have a preference for the modern drama, especially that which deals with the social problems of life, and although she expresses no special fondness for any one play or author, yet it is evident that Zaza is probably the favorite of all her roles. She has studied it out to the minutest detail. It is her original creation in Italy; in fact, she has never seen portrayed by any other artists the many roles which she has originated in Italy. In her repertoire are plays by Ibsen, Sudermann, Bjoernson, Porto Riche, Lavendan, Maurice Donnay, Aber Hernant, Capus, Rostand, Grassac and Sardou. She is said to be very fond of the role of Amoureuse, by Porto Riche, and is studying the play of that author, the French rights of which are for Rejane. It is to be a comedy.

Mariani has been on the stage constantly from childhood. She appeared first, I believe, with Ristori, playing the part of Delphin in Marie Antoinette. Then she was taken into the company of Madame Pezzani, where she played the ingenue roles. From this company she went to others, gaining experience and traveling all over Italy. She finally made her debut as a star in Rome. She was entirely successful and was "acknowledged." Then she visited Spain, Egypt, South America, Cuba and Mexico. Her husband, Signor Zampieri, is also an actor of note, having traveled throughout Europe and South America—in fact, all over Latin America. He and Mariani have been married eleven years and their life is almost ideal. They have no children. Prior to their marriage Zampieri played many roles. He made his debut years ago as Francillon in that drama of Dumas, in Italy. Later, he traveled with a company in Russia, Germany, France, Spain and Austria. He was with Duse five years, and with her made his reputation as a leading actor of the first rank. He always fills this position in his wife's company.

Mariani and her company arrived here May 19 and opened at the Arbeu in Sudermann's Magda, May 21. She has been playing here ever since, giving about four performances a week. She will remain for some weeks yet. There are thirty-two people in her company, and twenty-two tons of scenery are carried. Mariani carries her costumes in twenty-eight trunks.

Her appearance in the second act of Magda was the signal for prolonged applause. The house was packed, and many beautiful floral offerings were passed over the footlights. Mariani was touched, and bowed her acknowledgments with winning grace.

Mariani subjugates her audience from her first appearance by her fascinating personality, her talent and the supreme elegance and distinction of a lovely and accomplished woman. All through the second act she was a wonder. She wore a manteau of greenish velvet, and a dress of pearl gray, with touches of black lace and red velvet. Diamonds scintillated here and there, and she had a large, white ostrich feather fan, which she managed to perfection. It was easy to perceive that she would be out of place in that quiet and narrow-minded home. Better for all had Magda continued to follow her meteoric career. In her scene with the pastor she was a study. The swan-like grace with which she swept across the room—the alternate languor and snappish impatience with which she waved her fan! It was all so natural, so perfect!

She has given us thus far Fedora, La Passerelle, Zaza, Lulu, Jou-Jou, La Femme de Claude, Nelly Rozier, Camille and other plays. We are yet to have Casa di Bambola, La Rozeno, Nouveau Jeu, Fernanda, La Parigina, Tosca, Amanti, Fra Due Guanciali, Mondo Della Noia, Un Fallimento, L'Realtax, Spiritismo, Le Fil a La Patte Teydeau. Sardou's La Sorcière has been given, and it created the greatest amount of comment thus far. I hope you Americans may have the pleasure of seeing this remarkable artist and her equally talented husband some day.

Fabregas and Cardona have been doing some good work in their season at the Renaciemiento, which is about to draw to a close. They then go to Spain to act for a season there. This will leave the Republic without a company of merit.

Again the rumor is heard of a visit from Bernhardt next season. She has not appeared here for years.

The Barragan company has been recently giving a series of performances at the Renacimiento.

At the close of Mariani's engagement at the Arbeu we are to have the Marti Serra vaudeville company, comprising, it is said, some of the best artists of Paris, Barcelona and Milan, also the Valette troupe of Paris, comprising fifty artists. They left Genoa, Italy, on the 13th of last month, en route to Mexico.

The Mexican *Herald* is actively engaged in a movement with a view to rendering more comfortable the last days of the venerable maestro, Jaime Nuno, the comopser of Mexico's National Hymn. He is now teaching music in Buffalo.

Meneses and his orchestra have been giving a series of musicals at the Arbeu.

We recently had a row at the Principal over the hissing of actors, with the result that the Ayuntamiento has posted notices in all the theatres warning the public against making disturbances in theatres, and heavy fines are to be imposed on those who give loud vent to their feelings or try to cause discord.

It is rumored that Zaconi, one of Italy's great actors, is soon to appear here in a series of plays.

Mariani and her husband, Zampieri, have been entertained privately by President and Madame Diaz.

Francisco Campa, the well-known violinist, will probably give a concert in the Conservatory here next month.

The Sociedad Orfeon Angela Peralta intends giving a grand concert toward the end of August, to celebrate the memory of this (?) great Mexican singer.

The project to give theatre and circus performances gratis for the poor and working classes is being matured by the City Council. Performances are to be given every Saturday night and Sunday afternoon. The expenses are to be paid by that body. Tickets will be sent to managers of shops and mills, to be distributed among the laborers.

Asbestos curtains are to be placed in all the theatres.

GUIDO MARBURG.

AUSTRALIA.

J. C. Williamson's Hands Full of Business and Dollars—Other Things.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., Australia, June 14.

J. C. Williamson has his hands pretty full at the present moment, and it is stated that his various operations entail a weekly expenditure of something like £3,000. Probably it is a good deal more. The Darling of the Gods, the existing attraction at Her Majesty's, Sydney, is one of Mr. Williamson's most costly productions, yet, in consequence of previous arrangements, it can be staged for only three weeks. It is here where an Australian manager is at a disadvantage, for he cannot hope to enjoy the long runs which have filled the pockets of his American and English brethren, yet, somehow or other, he contrives to secure a fairly large margin of profit, one cause being the lessened proportion of deadheads.

Of the popularity of The Darling of the Gods there can be no question, yet Australian audiences appear to speedily weary of purely spectacular pieces, their tastes being more in the direction of musical comedy. They want to be amused, to laugh, rather than to admire. Hence the return of the Royal Comic Opera company with A Country Girl, after The Darling of the Gods has been withdrawn, will be cordially welcomed. After leaving Sydney, Julius Knight, Maude Jeffreys and other members of Beerbohm Tree's company will proceed on a lengthened tour, including the leading cities in Australia and New Zealand.

At the Sydney Lyceum The Rose of the Riviera is drawing good houses, and will be succeeded by The Dandy Doctor. The company is found to be an exceptionally strong one, and May Beatty, Edward Lauri and the Bois Brothers are great favorites.

Bland Holt's reproduction of the Drury Lane drama, The Price of Peace, at the Sydney Royal, has proved no exception to his yet unbroken line of successes. It is magnificently staged, Mr. Holt being a manager who never does anything by halves, and is drawing packed houses.

The Marriage of Kitty is running well at the Sydney Criterion, the general idea of the comedy being immensely relished by Australian playgoers.

Business at the Sydney Palace continues good, Mr. Rial having accurately gauged the requirements of Australians in the direction of vaudeville, Pete Baker and the Nawns being great favorites. The combination has become an established institution.

John Gordon, Mr. Williamson's leading scenic artist, is in London, studying the designs and models used in connection with the production of The Duchess of Dantzic and other musical pieces.

The death of Mrs. Coutts-Duvalli, at Sydney, is reported. She was one of the Duvalli Sisters who were formerly well known in the States.

Alfred Dampier is touring New South Wales with a number of his stock plays, which appear to have lost none of their popularity.

Cuyler Hastings will return to the States at the conclusion of his engagement with Mr. Williamson.

It is announced that Walter Sandford's company of American players will open at the Sydney Lyceum, July 2, with The Power of Gold.

In Melbourne Mr. Williamson is effecting great improvements at Her Majesty's, which will reopen with The Admirable Crichton, in which Cuyler Hastings will make the first of his farewell appearances.

At the Melbourne Princess's The Girl from Kay's has succeeded The Three Little Maids, and has proved very successful.

Sensational drama continues to be the ruling attraction at the Melbourne Royal, where The Great World of London is drawing good houses.

The Melbourne Gaiety, at present devoted to vaudeville, will shortly commence a season with In Gay Paree, introducing a number of American performers, including the New Gotham Comedy Four. Sara Bernhardt's Rival, At Narragansett and others are to follow. The combination is under the management of Tom Perman and Edward Lang.

At the Adelaide Royal, Charles Holloway, with The Two Little Vagabonds, has succeeded Willoughby and Geach, who did good business with A Stranger in a Strange Land. The combination is to be disbanded.

The Fitzmaurice-Gill company is at the Hobart Royal, where it commenced its season with The Bank of England.

Pollard's Opera company is at Launceston, where it followed Kate Howard and My Sweetheart.

George Stephenson's American Comedy company is in Western Australia.

The death of John Coleman, formerly one of Mr. Rickard's bright particular stars, is reported from the Philippines. The Manila *Sun* says:

"Mr. John Coleman, of the Orpheum company, is suffering from mental aberration at the Civil Hospital. Coleman, who was a prime favorite at the Orpheum, and who has been a performer of note in the past, has the sympathy of scores of friends in his sad affliction. The doctor attending him holds out little hope of immediate recovery, and, in fact, only slight hope of ultimate recovery. He is suffering from a dementia which takes various forms, rendering constant attendance necessary. Two Sikhs have been employed to attend him night and day, and he is isolated in a tent away from the other patients, whom he would disturb by his dementia."

In New Zealand, the Royal Comic Opera company, which has been doing big business, is closing its season at Auckland, preparatory to its return to Sydney, the leading feature being the production of a Maori opera, entitled Ta-Pu, under the personal supervision of Y. C. Williamson.

The Herberts, "American Dramatic and Comedy Stars," are expected in Australia shortly; also Harry James and an American company with Fiddle-de-dee and other pieces.

JOHN PLUMMER.

SYDNEY, N. S. W., Australia, June 14.

Bland Holt's season of melodrama at the Royal continues, as of yore, to run evenly. His present bill is Cecil Raleigh's Drury Lane success, The Price of Peace.

The Rose of the Riviera, as offered to us by George Stephenson's musical comedy company at the Lyceum, proves a diverting and pleasing frivolity. Edward Lauri, May Garstang and May Beatty come in for most of the hard work and kudos.

The Tivoli, our one permanent Music Hall, continues to set forth an attractive bill of fare, which is duly appreciated. The Vessems, star acrobats from the London Empire: Carkeek, the champion wrestler: Maud Beatty and Nat Clifton all figure largely on the programme.

The Nawn vaudeville company at the Palace has no cause to complain of lack of public appreciation. Tom Nawn, the Tossing Austins, the Rosebud troupe and Pete Baker all help toward a very good entertainment.

Watkin Mills, the well-known basso, recently appearing at the Cincinnati Festival, is due here next Friday on the incoming 'Frisco steamer. Edward Parlovitsy is on the same boat, and the two will appear here June 22, 24 and 25, under Spencer Jones' management.

Poor old Colonel D'Orsay Ogden will be the recipient of two benefits on July 2 and 4.

Cuyler Hastings and May Chevalier, prior to leaving for Brisbane, appeared at Her Majesty's in Raffles. They are booked for a lengthy Melbourne season.

The London Gaiety company has commenced its Australian tour auspiciously in Melbourne, where The Three Little Maids was duly appreciated. Local critics speak highly of G. P. Huntly, Maurice Farkoa, Madge Crichton and Delia Mason. Madame Sherry has been dropped from this company's repertoire, so far as Australia is concerned, and The Girl From Kay's and Kitty Grey will be their only other productions.

M. Paderewski is due in Melbourne in a fortnight's time, and his Australian tour, under John Lemmone's ægis, will open there on July 7. His first Sydney appearance will be on the 30th of the same month. Following this visits will be made to Brisbane, Queensland, New Zealand, Adelaide, South Australia, and Perth, West Australia.

E. NEWTON DALY.

GOSSIP.

Gertrude Hamilton made her professional debut July 4 with the Baldwin-Melville stock company at Cleveland, Ohio, in Paul Revere, playing John Revere, and received favorable comment in the local papers.

Manager John Osman, of the Osman-Hoyt Stock company, announces his return from Europe. He visited London, Edinburgh, Glasgow, and other places, and was able to secure novelties to introduce into their repertoire in the South next season.

Amelia Bingham will open her season in Norfolk, Va., playing her repertoire. In addition to the company she had last season, John Kellerd and Joseph Kilgour have been engaged. Miss Bingham will bring here, just before the holidays, a new play dealing with American life, by George Middleton, the title of which is The Vital Issue.

Plans have been filed for improvements to the gallery of the Grand Opera House to increase the safety and the facility of exit.

The reopening of the People's Theatre will take place under the management of Sullivan, Harris and Woods on Saturday night, July 30. The opening attraction will be The Road to Ruin.

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the Interests of Songs and Singers.
Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., New York.

VOL. I. NEW YORK, JULY 23, 1904. No. 19

Always with the Goods.

"Just a Gleam of Heaven in Her Eyes," sung by Pauline Hall and Rena Aubrey.

"For Sale, a Baby," sung by Charles Falke and Ira Kessner.

"Come Take a Trip in My Airship," sung by Josephine Sabel and Ethel Robinson.

"Good-bye, My Lady Love," sung by Kitty Rampone and George Gaskin.

"Always in the Way," sung by George Diamond and ten thousand others.

"The Girl of My Dreams," sung by Marie Welsh and Eleanore Falke.

"The Last Farewell," sung by Adelina Patti (Baroness Cederstrom). Restrictions now removed.

"You Never Spoke to Me Like That Before," sung by Kelly and Gallott.

Chas. K. Harris' new list of unsurpassed song hits this season is:
"For Sale, a Baby."
"You Never Spoke to Me Like That Before."
"Always in the Way."
"In the Hills of Old Carolina."

Special.—Slides for the Summer, only $5.00 per set; regular price, $10.00. Positively no free slides, as we wish to continue to remain in business.

Orchestra Leaders, keep up to date and join the Harris Orchestra Club. Only One Dollar ($1.00) per year, which entitles you to all the popular band and orchestra numbers issued yearly, as fast as they are published, including the famous "A Gleam of Heaven" medley, the hit of America.

Song books, for any company, in any quantity. The best sellers in the world. Each contain all the latest Harris song hits and sell like "hot cakes."

In answering these advertisements please mention THE MIRROR.

DOWN IN MUSIC ROW

Falter Brothers have opened handsome offices in the *Clipper* Building, where they will conduct a music publishing business in conjunction with their Chicago offices. Their principal number is a Turkish intermezza entitled "Farasah," by E. Andauer, of Thomas' Chicago orchestra. It is a very bright and catchy number, and no doubt will become very popular. They also have in print a new coon song by Harry Brown and Chris Smith, entitled "Dat Ain't Nothing but Talk." It is now being used in many productions in which coon songs are a prominent feature. Falter Brothers are enterprising, and with their very good class of compositions no doubt will be successful.

William H. Anstead has secured a novelty song which has taken the public by storm. A great many singers speak highly of this song as an encore winner. Here is the chorus in full:

"Um-um, there'll be nothing but sweet dreams
for baby and mine,
Um-um, there'll be nothing but sweet dreams,
now won't that be fine;
A warm bird, a bottle of wine, a chop suey
supper, and a jolly good time,
Um-um, there'll be nothing but sweet dreams
for baby and mine."

Charles F. Ernst, publisher of "I Long to See Them All Again," is receiving many compliments upon the success of his song, which is rapidly increasing in popularity. The past two weeks have added a great many prominent singers to the list, who will feature it the coming season. A great many singers have expressed the opinion that this is the best ballad of the season.

Paul H. Bush, formerly with the Newton Publishing Company, of Chicago, is in the city and will locate here permanently. Mr. Bush is the author of several popular songs.

"Just a Picture of You," a high class ballad by Al. Trahern and Lee Orean Smith, has been added to the repertoire of many prominent singers of good songs, all of whom report favorably as to its success.

Marie Le Roy is playing the Frank Melville circuit of parks, and is featuring with much success Eugene Ellsworth's "personal" ballad, "For Many Years." While playing Olcott Beach, N. Y., recently, at the conclusion of her act, she was presented with a large bunch of American Beauties, to which was attached a card with this inscription, "Yours, 'For Many Years,' an Admirer."

"You Have Won Her Heart, Don't Break It," Raymon Moore's latest ballad, is the kind of a song that will surely reach the hearts of all who hear it. William H. Smith, the tenor vocalist, will introduce it on his coming tour. Published by Willis Woodward and Company, 48 West Twenty-eighth Street, New York.

Charles K. Harris announces a number of novelty songs for next season. The titles will soon appear in all the dramatic papers.

Zella Clayton, supported by a chorus of ten girls, is featuring at the St. Louis Exposition "I Ain't Got No Time," "While the Band Was Playing Dixie," and "Let Me In, Dat's All," with great success. Miss Clayton writes that she is more than satisfied with her repertoire of Feist songs.

Franklyn Wallace is singing "My Own Sweet Southern Honey," the popular darky ballad published by the Peerless Publishing Company.

Should you meet Dan W. Quinn, just ask him what song he sings oftener than any other, and he will tell you that it is "In Summertime Down by the Sea." He has worked hard to popularize this song, and he smiles now that he sees his efforts crowned with success. The song is successful in all parts of the country.

"Razaza," a new Oriental intermezzo, published by the Vandersloot Music Company, Williamsport, Pa., has just been introduced to the trade. The return orders for this publication have been wonderful. The arrangement gives promise of becoming one of the country's biggest hits, musicians predicting a bright future for it.

Rehearsals of Dockstader's Minstrels are being actively conducted by Manager James H. Decker, who has engaged some of the best known singing talent in this country for his production. Among the songs which will be featured during the season are Smith and Larkin's successful comic coon song, "Shame on You!" which will be sung by Lew Dockstader. The well-known ballad reader, Manuel Romain, is to sing Alfred Solman's "Upon a Sunday Morning When the Churchbells Chime," John Heinzman's "The Little Rustic Cottage by the Stream," and H. W. Petrie's Western ballad hit, "Where the Sunset Turns the Ocean's Blue to Gold." Mr. Coombs will sing Charles Horwitz and Max S. Witt's latest effort, entitled "Lonely Without You," and Alfred Solman's "Turn Those Eyes Away." Mr. King is slated to use Cole and Johnson Brothers' composition, "Countess of Alacazam," and Hamilton and Fisher's "I'm Certainly Feelin' Bad." Carroll Johnson, the well known minstrel, will feature "Cissy," by Frank Tannehill, Jr., and George Rosey, and will also sing a composition by Hogan, Steely and Coe entitled "When the Lights Are Low." The well-known lyric tenor, James L. Bradley, is to have Jean Havez and Philip de Bolleau's coon conceit, "The Little Colored Lady in the Moon." Mr. O'Hara has been given a splendid ballad by George Rosey, composer of "Maybe," entitled "Together," and Harry A. Ellis is to sing William Cahill's "I Want to Be a Soldier."

"Where the Silv'ry Colorado Wends Its Way" is making a big hit at the St. Louis World's Fair. Nellie Walters, of Hafris and Walters, is singing it there with success, and it is also being featured by a number of the big bands.

The ballad hits on the Harris catalogue are: "Always in the Way," "The Sweetest Flower that Grows in Tennessee," "You Never Spoke to Me Like that Before," "Come Take a Trip in My Airship," "For Sale, a Baby," "The Girl of My Dreams," "You're All All Right," and "Goodbye, My Lady Love." The instrumental successes which are being played in all the parks are: "A Dream of Heaven" medley, "Bungaloo," "Down the Pike," "Voice of the Night" waltz, "Dream of Heaven" waltz, and "Love and Kisses."

Carter De Haven, supported by Rose De Haven, Carrie Bowman, Rose Malvene, and the Lynn Sisters, all of whom were connected with Weber and Fields' company last season, was seen in the miniature production, An Easy Angel, at Morrison's Theatre, Rockaway Beach, recently. They have caused considerable comment in managerial circles by the rapidity with which they have sprung to the front as an established act. Their musical numbers are all taken from the Feist catalogue and consist of three restricted songs, "Night Time's the Right Time to Love," "Algie," and "Honey, I'm Waiting," which was written by Feist and Barron, and is taking from seven to ten encores at every performance. Joel P. Corin is their musical director.

"Katunka," an intermezzo by Lee Orean Smith, and "Razaza," Oriental intermezzo, by Louis L. Comstock, have become very popular with the music-loving public.

The opportunity for putting in some graceful dancing steps on account of the rhythmic swing, has made the Peerless Publishing Company's song, "Ma Mornin' Glory Babe," the most popular number with the leading soubrettes.

Arthur Deming, of monologue fame, with Hi Henry's Minstrels, is singing Harry Wellmon's "Money Was Made for Coons to Spend" with success this season. He writes that this song is the big hit of his act. Published by the Dowling-Sutton Music Company.

Henry and Francis are singing "Strolling Along the Pike" and "I Have Something to Say to You," and are meeting with much success.

"Sadie Green," the rollicking waltz song in the Colby Family's musical act, and the coon song, "Don't Come Back and Hang Around Ma Do," used with great success by Ernest Hogan, are popular in the Summer parks. Both songs are published by the Peerless Publishing Company.

MUSIC PUBLISHERS.

"THE KING OF BEASTS."

Of course the smallest boy in school will hold his hand up knowingly when the teacher asks if any one can name the king of beasts. That's pretty convincing that the lion has a good reputation. So it has, and a man is proud to be known as a "lion," or to be "lionized." But did it ever occur to you that there is a small animal that will strike more terror to a woman's heart than the lion? Well, this is how the story goes. A woman lion tamer, just about to enter a cage of ferocious lions, opened the door, screamed, and rushed out, because she discovered a tiny mouse romping in the sawdust, and positively refused to enter the cage of lions until the mouse had been removed.

So there you are! You never can tell. Anyway, speaking of lions and "mousies," we would like to call your attention to the "lion" song of the season —"Strolling 'Long the Pike"—which is enjoying the "lion's" share of success at the World's Fair at St. Louis, and at every theatre where it is being sung. It is just the sort of song that will win an audience before you've finished the second li(o)ne of the verse.

If you are not singing this song you certainly should. It will win more applause than most any other two songs you may select.

Think this over; then drop a li(o)ne to Leo Feist, 134 W. 37th Street, and he'll do the rest.

In answering these advertisements please mention THE MIRROR.

MATTERS OF FACT.

Arthur C. Alston has leased Inherited to Harry C. Hayward, of Spokane, Wash., for one week at the Auditorium, in that city, by the Jessie Shirley company. In addition, he has also leased the same play to J. H. Huntley for a week at the new Savoy Theatre, Atlantic City, N. J.

Manager Abe Leavitt has engaged the following people for the coming season: Ernest and Clara Hackett, Charles Douglass, Hawthorne and Burt, Clif Farrell, Ella Claus, and Myrtle Montez, Bijou Comedy Four, Clara Douglass, Blanche Martin, and a chorus of sixteen. The burlesque Looping the World will be produced under the personal supervision of the author, W. H. Lytell. The production will be staged with rare beauty, the scenic and costume effects being of striking magnificence.

The Knickerbocker Play Bureau has been formed to assist in the production of plays by American authors. It has established connections with producing managers and stars who have agreed to accept productions of a requisite quality and standard. The Bureau, with the assistance of competent play experts and stage-managers, will carefully examine, review, criticise and revise manuscripts submitted. Particular attention will be given to authors whose works have never been presented before the public.

Knute Erickson, the Swedish dialect comedian, who played the title-role in Yon Yonson, and was afterwards starred by Broadhurst and Currie in The Man from Sweden, has placed himself under the direction of Melville B. Raymond for a term of years. He will be first seen in a Swede part especially written for him in the musical extravaganza, Buster Brown, which will open in Chicago, July 24. It is the intention of Mr. Raymond to place Mr. Erickson at the head of a musical attraction later on.

Charles and George Hammond, who have leased the Colonial Theatre, in Cambridge, O., will make the following improvements on the theatre at once: A new asbestos curtain will be placed on the stage, 2,500 square feet of heavy asbestos cardboard will be placed all over the stage and a new fire escape will be placed on the outside wall of the theatre. The outlook for business in Cambridge is good, as the big iron mills, glass houses, tin mills, coal mines and potteries are all resuming work and a good season is expected. Some of the best musical comedies and operas have been booked for the coming season.

George S. Loane, after three years' almost continuous work in stock and repertoire, is open to offers, either good stock or production. He comes well spoken of by Amy Leslie, of the Chicago "Daily News," will be in New York after July 25, and can be addressed care THE MIRROR.

MUSIC PUBLISHERS. MUSIC PUBLISHERS.

"SEMINOLE"
—AND—
"FOLLOW THE MERRY CROWD"
THE TWO REAL ONES.
PUBLISHED BY THE BIG FIRM, - - 45 West 28th St., New York.

The one real March Hit of 1904

Polly Prim is Pretty,
Polly Prim is Cute,
Polly Prim is Catchy.
Polly Prim's a Beaut,

"Polly Prim"

Polly Prim has Vigor,
Polly Prim has Swing,
Polly Prim has Melody,
She's the real thing.

Professional copies sent free on receipt of up-to-date programme; Orchestrations 10c. each.
Regular copies to non-professionals, 25c. each. Write for Complete Catalogue.
Professional Copy of "POLLY PRIM" March FREE. ORCHESTRA or BAND arrangement 15c.
JOS. W. STERN & CO., 34 East 21st St., New York.

WATCH FOR
BREEN & GEARY'S New Song

A DECIDED NOVELTY. *The Most Beautiful Act in Vaudeville.*
FREDERICK V. BOWERS
Composer-Singer in His $5,000.00 CREATION
SUPERB SCENIC SINGING SENSATION.
N. Y. Address, 34 E. 21st Street, Care J. W. Stern & Co.

Everybody's making more than good with it. Many notable singers will use it for their feature song during the coming season.
"I LONG TO SEE THEM ALL AGAIN"
A reward will be given any singer "whom" after giving it one trial cannot conscientiously say, "It is the greatest song I have used in years." Send for it to-day. It's free to profs. 18 slides, grandest ever seen, price $5.
CHAS. F. ERNST MUSIC PUB. CO. (Hewson Bldg.), Kansas City, Mo.

A LEADING FAVORITE EVERYWHERE.
WHAT?
RAZAZA
INTERMEZZO.
VANDERSLOOT MUSIC CO., - - - - - - - - - Williamsport, Pa.

RAYMON MOORE'S LATEST BALLAD
You Have Won Her Heart, Don't Break It
This song will touch the hearts of all who hear it.
Professional copies free. Orchestrations if desired.
WILLIS WOODWARD & CO., - - - - 48 W. 28th St., New York

Twin stars I saw, last night in the skies,
Just your eyes, your bright eyes;
Roses I saw, with their dainty red tips,
Just your lips, your sweet lips;
I saw the sun, so golden and fair,
Just your hair, just your hair;
I heard wondrous music that made me rejoice,
Just your voice, your dear voice.

JUST AT PRESENT
WM. H. SMITH
Is scoring with
JUST A PICTURE OF YOU
AL TRAHERN, Publisher, 41 W. 28th St., N. Y.

EUGENE ELLSWORTH'S UNIQUE NOVELTY,
MR. DIKE FROM PIKE
A World's Fair Oddity. GET IT NOW—IT'S DIFFERENT.
M. WITMARK & SONS, - - - Witmark Building, - - - New York City.

A March Song that is Featured by all Top Liners. Something Extra!
THE GIRL WHO HAS WON MY HEART
For Rhythm, Melody and Lyrics, it is the Greatest of 1904 Hits.
S. CLARANCE ENGEL. In charge of Professional Dept.
W. H. ANSTEAD, 48 W. 28th St., New York.

THE BIGGEST WORLD'S FAIR HIT is the beautiful ballad
"Where the Silv'ry Colorado Wends Its Way."
The Song that Pleases the People.
The TOLBERT R. INGRAM MUSIC CO., Denver, Colo.

"For Old Virginia's Sake"
A brand new patriotic march song by Al. J. Doyle and Sam Ehrlich. Splendid opening or closing number. Full of dash and go. Don't fail to get it. Stamp and late programme.
THE DOWLING-SUTTON MUSIC PUBLISHING CO. - - 12 West 28th Street, New York.

"SEMINOLE"
The New Indian Song by WILLIAMS and VAN ALSTYNE, writers of "NAVAJO."
Published by *The Big Firm*, 45 W. 28th St., N. Y.

THEODORE MORSE
is the writer of the season's two big song hits
"Blue Bell" and "Way Down in My Heart I've Got a Feeling for You."
NOW READY. THREE NEW ONES. Send for them.
Published by F. B. HAVILAND PUB. CO., 125 W. 37th St., N. Y.

ON THE FARM IN OLD MISSOURI
Is the "realest" real song of this season. Get it quick. Orchestration free.
CONTINENTAL MUSIC CO., Broadway and 28th Street, New York City.

HAVE YOUR MUSIC PUBLISHED ON ROYALTY.
Send us a good poem, a good melody or a complete work. We have no favorite writers. All have equal chance. All letters answered promptly.
PIONEER PUBLISHING CO., 518 Baltimore Bldg., Chicago, Ill.

"IF YOU'RE IN LOVE, SAY CUCKOO"
Sung to tremendous applause by
EVA TANGUAY
A leap-year novelty song. The most appropriate song of the year.
Falter Bros., Clipper Bldg., 47 W. 28th St., N. Y.

LEE OREAN SMITH
Musical Director, Composer, Arranger.
Only a limited number of choice commissions accepted.
For terms and appointments, address
Care JOS. W. STERN & CO., 34 East 21st Street, N. Y.

WE
THE PEERLESS PUB. CO.,
129 W. 42d St., N. Y. City:
Publish the Nautical Hit
"THE SONG OUR BOYS SANG."
"Don't Come Back and Hang Around Ma Do."

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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

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HARRISON GREY FISKE, PRESIDENT.

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EDITOR.

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Published every Tuesday.

NEW YORK - - - - - - - - JULY 23, 1904.

Largest Dramatic Circulation in the World.

MIRROR SUBSCRIPTIONS FOR THE SUMMER.

Members of the profession may subscribe for THE MIRROR *from this office for July and August upon the following special terms: One month, 45 cents; two months, 85 cents, payable in advance. Addresses changed as often as desired.*

A SUMMER SUBJECT.

READERS of THE MIRROR will bear witness to the fact that this journal is a steadfast friend of clergymen abreast of the age—and there are many of them—that accept the theatre as a great element in modern life, and do the best they can to encourage it. On the other hand, nobody can deny that THE MIRROR has judiciously criticised the mere pulpiteers—of whom there are many, unfortunately—that are narrow and bigoted, or rely on illegitimate sensation in the way of preachments against the theatre, which they really know little or nothing about.

At this time of the year, when a large number of wealthy clergymen or those with wealthy congregations are enjoying themselves abroad—although many even of this class labor diligently and consistently, in spite of the heat of Summer, to keep the devil at bay in their parochial precincts—tirades against the theatre and the dramatic profession are usual among the class of clergymen who know not fully whereof they speak, and who undoubtedly lack other subjects that might assist them in holding the attention and confidence of their flocks. One of these, that may be taken as an example of his sort generally, last week, in Kansas City, held forth against the theatre as an institution, and asserting that actors are more immoral—or less moral—than other persons, set up the by no means original or brilliant theory that players are depraved "by the characters which they are compelled to portray."

Of course, this is nonsense. And as to the matter of morality or the lack of morality, actors are very much like other persons who are not of the theatre. If one desired to confound this Kansas City preacher as to his statement, one need only to take the clergyman's own cloth as furnishing many examples to the contrary. That is to say, if an actor is bad because he imbibes badness from the characters he impersonates, it should follow that a clergyman is good because he is always preaching goodness.

Now, if we proceed upon this theory, events as they are daily chronicled in the press bring confusion. To prove this, THE MIRROR purposes to abstract a few news paragraphs from the daily papers of dates so recent that the events chronicled will be brought to the memories of readers without particular details. Some of these cases involve ticklish matters, but the truth must be spoken on this subject, and this journal cannot be held at fault in the premises when its effort is honest and for a worthy object.

Some of the errors and misdoings of clergymen set forth in the press are of minor importance, or would be of minor importance if they had been committed by others than clergymen. But enough of them are serious, and some of them are shocking. One clergyman, in Elizabeth, N. J., was unpopular with a part of his congregation, and it was decided to offer him a bonus of $1,000 to resign. He took the money. He became unpopular, it was alleged, because he had tried to murder his wife, but a minority of the church did not believe the allegation against him. In a small town in Pennsylvania recently there was a hullaballo in the United Presbyterian Church because the pastor and a deacon quarreled on a Sunday after the services and fought like common pugilists. A Methodist church in Binghamton the other day ousted its pastor because there were serious charges against his morality. His name is SMITH and formerly he was a noted "evangelistic singer." One of the leading Methodist preachers in Southwest Missouri, less than a month ago, was sued for divorce by his wife, the mother of three children, she alleging that he had been guilty of infidelity with no less than five young women of the church, and that when she protested he had threatened to "put her out of the house." A comparatively minor case is that of the Methodist clergymen of Delaware who lately were up before the Conference for gambling in stocks. Two Texas clergymen the other day were on a train *en route* to the Southern Baptist Convention. They met in anger over a former personal dispute, and one of them drew "a magazine pistol"—evidently a Texas weapon—and began shooting at the other, but was disarmed before he could commit murder. It is said that they were editors of rival church papers, but still they were clergymen. A clergyman is awaiting trial at Owensboro, Ky., for killing his son with a fence rail the other day in a fit of anger.

The foregoing instances of plain wickedness and pure devilishness may be claimed to be like those that actuate persons evilly inclined that are not clergymen; but the clergy sometimes assume that actors *per se* are unregenerate and evil, the main charges against them being in relation to the association of the sexes. And yet the newspapers are busy with stories concerning the lack of chastity and the brutality of clergymen. Thus, a Brooklyn clergyman was reported to be defying arrest in New Jersey the other day in a case in which his wife had sued for separation and alimony on the ground that he has beaten and otherwise maltreated her. A Massachusetts preacher recently was sued for and mulcted in heavy pecuniary damages for seducing the wife of a friend and alienating her affection. "One of the most popular young ministers in the State" of Indiana recently was forced to resign from his church—Presbyterian—on charges of having taken libties with several young women of his congregation. The Rev. CHARLES A. LYONS, at St. Paul, Minn., recently confessed to bigamy, and is serving a four-year term in the penitentiary. In Akron, O., a few weeks ago, excited persons sought to mob a preacher forty years old, who had married a girl of fifteen, but he escaped. A colored preacher—sin apparently knows no hue—had his salary attached in Indianapolis the other day to pay a claim of a member of his church that had put up a sum to get the preacher free in court from entanglement with a wicked woman. It must be stated, in justice to the colored preachers, however, that all the other falls from grace noted were by their white brethren. The most recent and notorious of these cases still fills columns in the press. It involved the elopement from South River, N. J., the other day, of a young clergyman with a pretty choir singer, he leaving a wife and several children behind. At last accounts this person had returned and sought to justify his action, having abandoned his victim.

The foregoing cases of error and wickedness cover only about two months, and could be added to from the newspapers within that period. If they demonstrate anything, they show that preaching morality and goodness does not insure those virtues in the preachers; and thus it is quite plain that the impersonation of violent or vicious characters should not demoralize actors. As to the morality of actors compared with that of clergymen—to say nothing of their morality as compared with that of persons who are neither preachers nor players—it may be said that no such list of misdoings as that here indexed could be gathered in scanning all the records of players for years, and it is doubtful if the whole reach of recorded time as to the profession of the theatre would furnish such a showing.

MANAGERS AND MUSICIANS MAY AGREE.

Ernest Goerlitz, treasurer of the Conried Opera company and representative of Herr Conried in this country, went on his vacation last Monday. Before starting he had interviewed the members of the orchestra that played last season at the Metropolitan. Every member of the orchestra refused to consider any reduction of fees. The minimum has been $7 a night, and that was the lowest figure that any of the men would consent to play for. Many of the players get more, some of the salaries reaching $100 a week. The union intended to raise the prices which must be paid next year under certain conditions, as when an opera exceeds a certain length of time in representation. But on Friday last the skies that lowered upon the houses of musicians and managers looked for a while as if they were about to break, when committees from the Musical Union and the Theatrical Managers' Association met in the New Amsterdam Theatre Building to arbitrate differences regarding hours and wages. Many questions were amicably settled in a short time, but the Metropolitan Opera House dispute was not, and Herr Conried may have to fight it out with the Musical Union alone.

In the Managers' Committee were Erlanger, Hammerstein, Henry W. Savage, and Hayman, and the Union was represented by President Weber of the National Federation of Musicians and President Schmit of the local union. The meeting began at 10 A. M., and lasted until after 5 P. M. The scale of wages was thoroughly discussed. A definite agreement was reached in the case of three forms of entertainment, musical comedy, burlesque and vaudeville. The two committees could not come to a satisfactory arrangement concerning grand opera, either English or foreign. Henry W. Savage stood out for lower wages for his English grand opera than the musicians get at the Metropolitan Opera House. He said that with a much smaller house and smaller prices of admission he could not possibly pay Metropolitan wages. That question will have to be settled by Mr. Savage and the musicians he employs, in all probability. One point gained by the managers is that no substitute shall be put in an orchestra without the consent of the manager who is employing the men. Another concession by the union is that managers may select or discharge whatever men they choose, though there must be none but union men in the orchestra. Then it came out that Charles Frohman might abolish orchestras altogether. If he does it means that the Garrick, the Savoy, the Empire, the Criterion, and perhaps the New Lyceum will be without orchestras this season, if the public will submit to be robbed of its music, that Mr. Frohman may cry, with Hamlet: "Thrift—thrift, Horatio!"

What Herr Conried will do is problematical. He, it will be remembered, threatened to import an orchestra rather than submit to the tyranny of the union musicians. The union men, on the other hand, say that Mr. Conried's is a futile threat, that he cannot import an orchestra, for the Contract Labor law will forbid him fom bringing in foreign musicians. He holds, though, that musicians, considered as "artists," are exempt from the law. The long-contended question as to whether musicians should be paid for the Sunday dress rehearsal was also left open. The managers vigorously resisted the demand, on the ground that such rehearsals were a part of the preliminary preparation for theatrical productions. The Musical Union, however, was willing to give the services of musicians for the three other rehearsals necessary for preparation.

The results arrived at will be ratified by the labor organizations to-day.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR *will be forwarded if possible.]*

L. S. W.: Cigarette is certainly the star part in Under Two Flags.

D. H. F.: 1. It is hard to place an actor in the Summer who is not well known. 2. Write to him care of THE MIRROR, the letter will be advertised, and he is likely to call or send for it.

RICHARD A. PURDY: Michael and His Lost Angel, by Henry Arthur Jones, had its first production here at the Empire Theatre, Jan. 15, 1896.

C. L. Young, Columbus, Ga.: The play Herbert Kelcey and Effie Shannon starred in before they appeared in The Moth and the Flame was A Coat of Many Colors.

CONSTANT READER, Shelter Island Heights, N. Y.: Any first-class book store will furnish you with a book, or books, on dramatic art, by Aristotle, Schiegel, Coleridge, Hazlitt, Jules Lemaitre, Sarcey, Lewes, or Brander Matthews.

BLANCHE W., Northampton, Mass.: Sarah Bernhardt has three addresses: 56 Boulevard Pereire, Paris; Theatre Sarah Bernhardt, Paris; and, when on her vacations, Fort des Poulains, Belle-Ile-en-Mer, Bretagne.

EDGAR B., Newark, N. J.: 1. With such a voice as you describe, the young woman should not want for an engagement. 2. Apply to Henry W. Savage, West Forty-third Street, between Sixth Avenue and Broadway, the hours are from 10 A.M. to 3 P.M.

A. H. SCHROEDER, Omaha, Neb.: The letter answered in this column July 9 was signed "A. H. Schroeder." If there are two A. H. Schroeders the other will note your address at the beginning of this paragraph, and write you, perhaps. 2. Why not write to your people in the East, if you think that they are looking for you?

X., Kittery Navy Yard, Portsmouth, N. H.: 1. One-act plays are not wanted nowadays unless they are first-class. Quantity, not quality, is in demand here, except among the comparatively few with artistic temperaments, and few regular players can make room for one-act pieces. THE MIRROR has never known of a sailor playwright, but hopes that you will be one, and is not surprised that you have seen this journal all over the world. As you are only thirty, of course you have time to do things. Remember Captain Lawrence's admonition, "Never give up the ship!"

A. R., New Brighton, Staten Island: George Edgar Montgomery was the dramatic critic of the New York *Times* twenty years ago. He died five or six years ago. Edwin A. Dithmar succeeded him about 1883. John Corbin is the dramatic critic of the *Times* now. William Winter has been the critic of the *Tribune* for about forty years.

M. M.: 1. Write to him, care of the *Referee*, London, England. If he is acting in England, Ireland or Scotland, the *Referee* will know it and forward your letter. 2. You should not assume that he is dead. 3. A letter to Herman Vezin, care of the *Referee*, will reach him. 4. Beerbohm Tree, George Alexander and many lesser lights were pupils of Mr. Vezin. 5. Genevieve Ward is living in London, and teaching the art of acting to selected pupils. 6. Her father was General Sam Ward, an American, but not "Uncle Sam" Ward, the brother of Julia Ward Howe and uncle of F. Marion Crawford, who helped make the latter, and James R. Keene, well known, if not exactly famous, which only nature can do.

CHARLES CLEMENS, North Square, Boston: 1. Edwin Forrest was born in Philadelphia, March 9, 1806, and died there Dec. 14, 1872. His father was a Scotchman, his mother an American. He had three brothers, Lyman, William, and Edgar, and two sisters, Henrietta and Caroline. Edgar, the youngest, is said to have been assassinated in South America. Lyman was a tanner and currier. Forrest was not envious of Edmund Kean, who died in 1834, when Forrest was twenty-eight, he was an ardent admirer—a case of genius recognizing genius, as it always recognizes it. See Goethe's admiration of Schiller, Schiller of Goethe, Byron of Shelley, Shelley of Byron and Keats, Duse of Bernhardt, Bernhardt of Duse, etc. Forrest said that Kean must have been the greatest actor that ever lived. The Kean riot occurred at the Park Theatre, New York, in 1825. Kean was reported to have spoken slurringly of this country on shipboard, and that settled it. He next went to Boston, and there was another riot. Dec. 25, 1825, he again appeared at the Park Theatre, and won everybody by his tremendous Richard III. He made a speech and a great deal of money after it in this country.

E. H. C., Louisburg Square, Boston: 1. John Augustus Stone, the dramatist, died in Philadelphia, 1834. He wrote Metamora for Forrest, and Forrest gave him $500 for it. He also wrote La Rogue the Regicide, The Demoniac, Tancred, Toureton, The Restoration, or the Diamond Cross, The Banker of Rouen, The Golden Fleece, or the Yankee in Italy, and The Champion of Freedom. 2. Rejane made her American debut at Abbey's (now the Knickerbocker) Theatre, Feb. 27, 1895, in Madame Sans Gene. On March 18 she appeared in Ma Cousine. On March 22 and 23 she appeared in A Doll's House. She put on Sapho March 25, 26, 27, and Divorçons March 28, 30, and April 5. She closed April 6 with the fourth act of Sapho, two acts of Divorçons, and a one-act comedy by Henry Meilhac, called Lolotte, written for Rejane. 3. E. L. Davenport was born in Boston, 1820, and went on the stage in 1836, in Providence, R. I., as Wildo, in A New Way to Pay Old Debts, in which he afterward became a splendid Sir Giles Overreach. He played in England in 1847-48, supporting Mrs. Mowatt, and was well received. He supported Macready there, too, as Othello, Brutus, Iago, and Cassio. He was a real actor. Like Kean, it mattered not to him what he played. His great parts were the stormy Sir Giles and the classic Brutus. His Jack Cade was fine, too, but his Brutus was almost flawless.

LOUIS PAYNE, Lambs' Club: The theatre you mean was originally called Brougham's Lyceum, then Wallack's Lyceum. It was situated on the west side of Broadway, two doors below Broome Street. John Brougham opened it Dec. 23, 1850, with his own Esmeralda. It became Wallack's Lyceum Sept. 8, 1852, with The Way to Get On Married. It opened as Robert W. Butler's Music Hall May 22, 1861, with, among others (unknown to-day), Tony Pastor, Master Barney, Billy Arlington, Andrew J. Leavitt, Ben Cotton, and Billy Birch. It reopened March 1, 1862, as the New York Athenæum, with Uncle Tom's Cabin, in which the Topsy was Mrs. G. C. Howard, the St. Clair, G. C. Howard, and Mrs. F. S. Chanfrau was the Eliza. The season closed in six days—March 6, 1862. March 17, 1862, it reopened as Mary Provost's Theatre, under the management of Sam Colville and John L. Baker, with John Wilkes Booth as Richard III. He had played once before in this city, at the Winter Garden Theatre, in Julius Cæsar—he as Antony, with Edwin and Junius Booth, Jr., his brothers, as Brutus and Cæsar. John Wilkes Booth's repertoire was Richard III, The Robbers, Hamlet, The Apostate, Macbeth, and The Merchant of Venice. His last professional appearance on any stage was at Ford's Theatre, Washington, D. C., March 18, 1865, as Pescara in The Apostate, for the benefit of John McCullough, who was then Forrest's leading man, known as John E. McCullough, and a great friend of John Wilkes Booth, as they were both actors, young, talented and handsome. Booth undoubtedly possessed genius, or was possessed by it, McCullough only talent. Booth imitated no one, but had the courage of true genius, in daring to be original without eccentricity. He made telling points on the stage that no actor of his time would dare attempt, as when he rushed on Bosworth Field, ragged, dirty, bloody, a royal madman, searching for Richmond, and not the spic and span King Richard. He was no doubt insane when he killed Lincoln. Many living actors knew him to be kind, tender-hearted and lovable. J. B. Studley and he were chums. Mr. Studley is alive. John Wilkes Booth died April 27, 1865, at about the age of twenty-eight.

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A VISION OF STELLA. By Edith Fassett.
WHILE MORTALS SLEEP. By Rosamond Taylor.

LETTER TO THE EDITOR.

Will Contribute.

NORFOLK, VA., July 12, 1904.

To the Editor of The Dramatic Mirror:

SIR.—Referring to the "Shop Talk" in last week's MIRROR, I would like to have you say next week that I intend to give $2 every six months to the Actors' Fund, and I think it is the duty of every professional, man, woman or child, to contribute something to that worthy cause. If the treasurer of the Fund will answer this through your paper, I would be glad of the opportunity of contributing immediately to the cause. The only reason I am interested is the simple fact that I think it is our duty to look out for our aged brothers and sisters, and the reward will be in heaven, if not on this earth.

Yours very truly,
WILL H. STARKEY.

THE USHER

A correspondent of the *Herald* recently stirred up a discussion by attributing the bad theatrical business of last season to "the present rage of theatrical managers to create 'stars'"

He said that there are "plenty of legitimate stars whom it is a pleasure to see—men and women who have won their spurs by long and arduous work in their profession," but he thought that there were few sons or daughters of illustrious theatrical parents who deserve to be acclaimed among those that are following in the footsteps of their progenitors.

As a matter of fact, some of our best actors to-day are the descendants of actors; they may not eclipse their ancestors, but they are worthy of the places they occupy in almost every instance. So much cannot be said for the machine-made "stars," with which our theatre has been so liberally supplied during the past five years. They are ridiculous, simply. They are engaged in a game of artistic false pretense, concocted by commercial managers, who believe that any sort of a stick will do to delude the public, provided there is a sufficient beating of drums and expenditure of printers' ink. The deception worked at first, but it has been found out, exposed and no longer serves the amiable purpose of coaxing the nimble dollar out of the pocket of the playgoer and into the coffers of the manager.

♠

The Chicago *Evening Post* makes a plea for the dramatized novel which, generally speaking, is just now a subject of abuse. The outcry against it undoubtedly is due to the fact that managers and playwrights have seized upon popular books without any reference to their adaptability to the stage, but simply because as books they have had a wide sale and, therefore, are supposed to possess valuable advertising advantages.

The stream of loose-jointed, swashbuckling, trashy plays made out of novels that were wholly unsuitable to dramatic conversion has resulted in a wave of disgust which permeates a large part of the public and is voiced by a majority of those that write about dramatic topics.

And yet this extreme and wholesale condemnation of the dramatized novel is unfair, for successful plays have been made in many cases from successful books. It is the lack of discrimination that managers and playwrights have shown in assuming that any book that is talked about can be pitch-forked upon the boards with satisfactory box-office results that has created a prejudice against the book-play.

The Chicago *Evening Post*, noting the fact that from the day of Shakespeare to the present time dramatists have frequently found successful inspiration in the works of poets and the tellers of tales, mentions a number of plays that during the past fifty years have had their origin in works of fiction. Included in this list are Camille, East Lynne, Fanchon, Dombey and Son, Becky Sharp, Foul Play, Never Too Late to Mend, Uncle Tom's Cabin, Trilby, Little Lord Fauntleroy, Tess of the D'Urbervilles, The Colleen Bawn, The Danites, Sherlock Holmes, The Little Minister, The Christian, The Eternal City, Ben Hur, Raffles, Dorothy Vernon, and The Virginian.

The *Post* sums up the subject by saying: "There is nothing the matter with the book-made play, providing it is a good one."

♠

The subscription for the fund for the new Academy of Music in Brooklyn is lagging, owing to the Summer period when business men are bent on recreation and Winter projects seem far away. The committee in charge of the matter reports that the sum of $464,000 has been raised, leaving only $136,000 to be secured to make the subscription binding. When $600,000 is reached the site will be bought and the work of constructing will begin. The *Eagle* urges Brooklynites to subscribe promptly for the remaining stock as the need for the new Academy is urgent. Without it Brooklyn has no suitable place for grand opera or other important musical features, and no proper edifice for great public meetings.

♠

Channing Pollock's association with William A. Brady as general press representative has ended. He will succeed Charles T. K. Miller in the same capacity with the Shuberts. Mr. Pollock has been connected with Mr. Brady for five years, and he makes this move with the latter's consent and friendly wishes. Mr. Brady, by the way, has under consideration an original play by Mr. Pollock, which was recently completed.

♠

Apropos of Mr. Sothern's remarkable personal reflections upon William Winter in a Los Angeles newspaper recently, the critic tersely writes: "Vanity must find some sort of poultice for its wounds and calumny sticks at nothing."

♠

Mr. Hertzberg, the brilliant writer whose career as a New York dramatic critic was interrupted by an accident that would have killed the average man, expects to be back at his post on the *Evening Journal* within a few weeks. It was three months ago that he sustained a terrible fall of six stories in the Morton Building downtown, which resulted in various fractures and bruises, but which almost miraculously failed to destroy his life.

Mr. Hertzberg is now well on in convalescence, and he passes the irksome hours of confinement reading and smoking and gratefully appreciating the kindness of the editor of the *Journal* and his friends. He will take up his work again when the season opens.

Mr. Hertzberg, who first wrote dramatic criticisms in San Antonio, later made his mark on the New Orleans press. Although he had been but a short time in the metropolis when the accident happened, he had already attracted attention by the frankness, brilliance and independence of his dramatic reviews.

♠

David Belasco has scored another victory in his litigation with the Theatrical Trust. He paid the booking agents of the Trust a sum of money to route The Heart of Maryland. He charges that they collected money from theatres in which the attraction was played, and that they derived profits from presenting it in theatres in which they were personally and directly interested. He asked the Courts to award him the money thus derived from the service for which he had paid them.

The Trust representatives asked the Court for a bill of particulars and the demand was granted. Mr. Belasco appealed from this order. Last week the Appellate Division decided in his favor, reversing the order, on the ground that the defendants were in a better position to know what money they had received than the plaintiff.

The case will be reached next Autumn, and its trial will very likely reveal interesting details in connection with the booking methods of the Trust.

♠

Apropos of THE MIRROR'S comments on the use of the stage as an advertising medium, the Rochester *Democrat and Chronicle* says that stage advertising, more or less, has existed for half a century. But it adds that the custom is none the less objectionable because it is an old and not a new development. "Stage advertising is, as to the theatre, a degradation; as to audiences, it is an offensive swindle. It ought to be frowned out of existence."

MONUMENT TO "DAN" EMMETT.

The county committees, city council and lodge of Elks of Mount Vernon, Knox County, O., have inaugurated a movement to erect a monument to the memory of Daniel Decatur Emmett in the public square of Mount Vernon, O. The committee is composed of the best citizens of that city.

"Uncle Dan" Emmett was born and reared in Mount Vernon. After traveling fifty years, during which time he became famous as the originator of American minstrelsy (the so-called "first part," at least) and as the author of the song "Dixie," he returned to his old home at Mount Vernon, where he died this month. "Dixie" has been adopted as the anthem of the South, yet is equally as popular north of the Mason and Dixon line.

The people, not only of Mount Vernon, but of the State of Ohio as well, are proud of Emmett's citizenship, and have united to erect this monument to his memory. Persons who feel interested will be asked to contribute to a monument fund. The popular subscription to the fund will be from one penny up. A number of the Confederate camps have signified their intention of contributing, and a bank in Mount Vernon will be the depository.

For a number of years Al. G. Field was a friend and admirer of Emmett. The Mayor of Mount Vernon, in appointing the committee, named Mr. Field as chairman. He has accepted the commission, and a plan will be set on foot soon to start subscriptions in all parts of the country.

AN ODD CHARACTER DEAD.

Victor H. Benke, a musician and for many years a notable character of the Bowery, died at the Presbyterian Hospital on July 15 of spinal meningitis. Benke came of a wealthy and socially prominent Prussian family. He drifted to America when a young man, and through dissipation he sank to a place in the very dregs of society. Ten years ago he by chance went to a meeting at the Bowery Mission. The organist did not appear and Benke volunteered to take her place. To the amazement of everyone, he proved himself a master musician. From that night until his death he devoted himself to missionary work, and won the respect and admiration of the community.

AN ANCIENT THEATRE.

An important monument of the old city of Carthagena has been discovered by Mr. Gaukeler, who directs the excavations conducted by several archæological societies near the ruins. It is the great theater in which Apulitus gave his lectures, and which is often mentioned by Tertullian and St. Augustin. It is buried under twenty-four feet of earth, and its dimensions are colossal.

HYMEN ENTERS THE WIZARD'S RANKS.

Marie Louise Clayton, who has played the Fairy Queen, the Poet Prince and various other roles in The Wizard of Oz the past two seasons, was married last Sunday to James M. Harris, a ranch owner of Hayward, Cal. The marriage took place at the Palace Hotel, San Francisco. After one more season with The Wizard of Oz, Miss Clayton will retire permanently from the stage.

Anna Laughlin, who played Dorothy Gale, was married last Tuesday to Evan Munro, a jeweler of this city. The ceremony was performed in St. Stephen's Protestant Episcopal Church, in West Sixty-ninth Street. Among those present were Julian Mitchell, Mr. and Mrs. Lew M. Fields, and members of The Wizard of Oz company. Josephine Creighton acted as bridesmaid.

JOHN KENDRICK BANGS.

On the first page of THE MIRROR appears a recently made and very characteristic portrait of John Kendrick Bangs, humorist, editor and prospective playwright. Mr. Bangs is now the editor of *Puck*, and it is his intention to make the dramatic department one of the most important features of that journal during the coming season. He is now running therein a serial of his own writing, entitled "Alice in Stageland." For the information of those dramatic adaptationists who scan the daily and weekly prints for inspiration, it may be worth while to state that Mr. Bangs has already copyrighted "Alice in Stageland" as a play as well as in its published form.

During his early literary career Mr. Bangs wrote a number of one-act farces that have been widely popular among amateur players throughout the country. In recent years—owing perhaps to his experience as a dramatic critic—he has come to regard the theatre more seriously as a field for literary enterprise, and he promises shortly to come into public view as a professional playwright for professional players. In colloboration with Roderic Penfield, well known as a magazine and newspaper writer, he is now at work on several plays and musical comedy librettos. Two of these pieces, entitled Lady Teazle and Daffodil Farm, are among the theatrical probabilities for the coming season in New York.

BELL SANITARIUM PLANS.

Mrs. Mary Alkire Bell, the widow of Robert E. Bell, and the officers of the Bell Sanitarium Association are about to put into execution a plan suggested by James Neill that will, it is hoped, provide sufficient funds for the construction of the home. The plan is to send out three dramatic companies next season under the auspices of the Elks, who, because of Mr. Bell's prominence in the order, are deeply interested in the Sanitarium project. These companies will appear in various cities and towns in which the Elks have important lodges and each performance will be arranged according to the usual benefit system.

Mrs. Bell has written to Andrew Carnegie asking him to provide a library for the Sanitarium when it is completed. Her request was indorsed by the Governor of Colorado, the Mayor of Denver and the proprietors of the principal newspapers in Denver.

MUSIC NOTES.

De Motta, the King of Portugal's pianist, will arrive in New York in November.

Marion Ivell, the contralto of the Savage English Grand Opera company, sailed for Berlin last week, and will spend the Summer in study under Lilly Lehmann.

Sophie Brandt is singing the role of Mrs. Madison Crocker in The Prince of Pilsen at the Shaftesbury Theatre, London.

Contracts have just been signed with Madame Johanna Gadski, who will make her first American transcontinental tour in concert and song recital this coming season under the management of Loudon G. Charlton. Beginning in November with an engagement with the Boston Symphony Orchestra, Madame Gadski will give recitals here and in Boston, and then go direct to the Pacific Coast by way of the Northwestern cities. She will fill twelve or fifteen dates from Vancouver, B. C., to San Diego, Cal., and return by way of Texas and the principal cities in the intervening territory. Her tour will comprise about eighty concerts, and extend through April, 1905.

Ysaye's original contract was for fifty concerts, and his manager, R. E. Johnston, has arranged with him for an additional fifty. Da Motta, the Portuguese pianist, will appear in several joint recitals with Ysaye, and Ella Russell, the dramatic soprano, returns to this country next season for a series of thirty concerts under the management of R. E. Johnston. Miss Russell will appear on several programmes with Ysaye.

Ella Russell, the American soprano, who has passed most of her career in England, signed a contract in London last Wednesday to return here next season for a series of concerts to be given under the direction of R. E. Johnson. Madame Russell has not been heard in this country since 1895, when she sang with the Philharmonic and other orchestras.

Madame Schumann-Heink arrived last Sunday from Hamburg aboard the *Hamburg*. Madame Heink said that she had received three telegrams, one from the Prinz Regent Theater at Munich, one from Frau Wagner, and the other from Director Mahlen, of Vienna, all asking her to sing for them. But it was impossible to comply with their requests, as she was engaged for the next three years by F. C. Whitney. She is going to Ocean Grove, then to Atlantic City, where she will sing in public concert, and then to Newport, where she will be heard in private concert. Later she will appear at the musical festival at Milwaukee. On Aug. 1 she will return to New York and begin rehearsing for the comic opera of Love's Lottery, the music of which was written by Julian Edwards and the libretto by Stanislaus Stange. Madame Heink said that she was morally certain that her advent into comic opera would not hurt her standing as a grand opera star.

Carnegie Hall was crowded last Sunday to listen to the singing of fifty-five former students of the Lund University, Sweden. The men are Norsemen, with bass and tenor voices. They won their title to the world's championship twice at Paris expositions. John Borsell, baritone soloist, of the Royal Opera at Stockholm, sang also. The students have been in America a month, coming over to take part in the festivities on Sweden's day, June 24, at the St. Louis Exposition. They gave the first concert of their tour in Carnegie Hall on June 16, and since then have sung at twenty-four concerts, going as far West as Denver and singing in Chicago, Minneapolis, Philadelphia, Boston, Pittsburgh and many other cities. Gustave Thalberg, of Stockholm, the business manager of the tour, estimates that the gross receipts are $30,000. After the expenses, a little more than half this amount, have been taken out, the entire proceeds go to the establishment of a King Oscar II. scholarship at Augustana College, Rock Island, Ill., a Swedish institution. The tour is under the patronage of the Crown Prince of Sweden and Norway. The leader is Dr. Alfred Berg, of the University faculty. Prof. O. Tobias Westlin, of New York, gave two organ solos at the concert.

AMATEUR NOTES.

The Sirdar of Squee, a comic opera in two acts, will be the next offering of the Mikado Club to the people of New Castle, Pa. The libretto is being written by Grif Alexander, late of Pittsburg, and Parke V. Hogan, musical director of the Mikado Club, is writing the music. The opera is brimming with possibilities in costuming and stage setting, and offers so many opportunities for comedy that Mr. Alexander's task is largely one of elimination. The music is in Mr. Hogan's best style. The completed lyrics are bright and catchy.

The Young People's Dramatic Association of Chicago held its annual meeting at the Waldorf-Astoria July 15 to award the Sutcliffe gold elocution medal. It went to Fred A. La Belle, of Chicago, honorary president of the association, who received eleven of the twelve judges' votes, after competing with thirty-two others, many of whom are well known in the West and East as elocutionists. The audience was most demonstrative in its keen desire to show its appreciation and approval of the award, as, upon finishing his recitation, which was a description of the piano playing of Rubenstein, the applause was loud and long continued.

PERSONAL

Photo by Sands & Brady, Providence.

CAMPBELL.—Emma Campbell returned to New York last week after concluding a special engagement of seven weeks at the Empire Theatre, Providence, R. I. During the past five seasons Miss Campbell has appeared with the Boyle Stock company, Nashville; the Majestic Theatre Stock company, Utica; the Baldwin-Melville Stock company, Cincinnati, and the Imperial Stock company, St. Louis. Her greatest successes have been in character roles in society comedies, for which line of work she is unusually well equipped in talent and by her training.

CAHILL.—Marie Cahill decided definitely last week to become a member of Lew Fields' company at his theatre on Forty-second Street next season. Miss Cahill and her husband, Daniel V. Arthur, sailed for Europe immediately after the contract was signed.

WHALEY.—Amy Whaley, the soprano soloist, returned to New York last week, after appearing in Chicago, Pittsburgh and other cities with various bands and in Chautauqua programmes. She left on Saturday to fill a series of concert engagements in Massachusetts.

MUCHA.—On his recent brief visit to this country Mucha, the French poster artist, executed a striking poster of Doris Mitchell, who will appear next season with the E. H. Sothern-Julia Marlowe company. This is the first work of the kind by Mucha since his celebrated poster of Sarah Bernhardt as Gismonda.

HAMLIN.—Mr. and Mrs. Fred R. Hamlin are spending the month of July at Lake Placid, where Mr. Hamlin's father, Colonel John A. Hamlin, has a picturesque bungalow.

CLAYTON.—Bessie Clayton, the danseuse and wife of Julian Mitchell, will reappear upon the stage next November after a season's rest and retirement. She will, besides dancing and singing, essay an important speaking role in the first production at Lew Fields' new theatre.

FRENCH.—Stephen French has been engaged by cable to originate the character of Whistler in a new play written for Mrs. Langtry, which will receive its premier in London.

FERGUSON.—W. J. Ferguson left Tuesday, July 12, on a Cunard steamer for a tour of the Continent.

BARRETT.—H. Armitage, business-manager for Wilson Barrett, informs THE MIRROR that Mr. Barrett will go into the Comedy Theatre, London, on Aug. 29, with his new play, Lucky Durham, which recently was first put on at the Shakespeare Theatre, Liverpool; and that "a prominent American manager has arranged to take Mr. Barrett to the United States either in February next, or in November, 1905."

SMITH.—Mr. Fiske has engaged Mrs. Sol Smith for the part of Miss Crawley in Becky Sharp. When Mrs. Smith last appeared on the Manhattan Theatre stage she made a pronounced success as Resolute Story in A Rose o' Plymouth Town.

LOFTUS.—Cecilia Loftus has arrived from France. She will open at the Lyceum Theatre, Sept. 3, in The Serio-Comic Governess, by Israel Zangwill. It is said to be founded on her own experiences at an English convent school.

WACHSNER.—Leon Wachsner, director of the Pabst Theatre, Milwaukee, arrived on the *Hamburg*, from Cuxhaven, last Sunday.

NOLAN.—John J. Nolan, of Voelckel and Nolan, managers of the Black Patti Troubadours, is rejoicing over the lucky outcome of a speculation in land on Long Island and in Westchester County, in which he had a large share, together with several other men, who made up a syndicate, taking advantage of the improvements projected by the Pennsylvania and New York Central railroads. Mr. Nolan and his partners are said to have cleared over $450,000 within a few months.

FIELDS.—Lew M. Fields was made happy on July 15 by the arrival of a new son, at his Summer home in Allenhurst, N. J.

THORPE.—Mrs. Hattie Thorpe, who was formerly a member of A. M. Palmer's company and of Augustin Daly's company, became last week a permanent guest of the Actors' Fund Home on Staten Island.

TELEGRAPHIC NEWS

CHICAGO.

Summer Amusements—Helen Lowell's Hit in Mrs. Wiggs—Notes.

(Special to The Mirror.)

CHICAGO, July 18.

Some of the delightfully clear, cool, fine weather that is making Chicago famous as a refreshing place in Summer has helped theatre patronage lately, and given at least a flavor of success to this interim dramatic season with which Chicago is trying to make up for time lost last winter. The bills this week:

Grand Opera House, Mrs. Wiggs of the Cabbage Patch, second week; Garrick, The Maid and the Mummy, eighth week; Illinois, The Forbidden Land, third week; Powers, Vivian's Papas, with Blanche Ring, seventh week; Great Northern, Our New Minister, third week; Howard's, stock in Forgiven.

An Eastern theatrical man, identified with first-class attractions, said last week to THE MIRROR here: "The public does not care a rap about who 'presents' a play. They want the goods. We give them the goods and keep in the background. We find that following this rule of ours is particularly successful in Chicago."

The capacity houses that greeted Mrs. Wiggs with the most enthusiastic applause at the Grand last week made the play's opening as remarkable as the return of The Wizard of Oz. Yet the one was an extravaganza, a creature of fancy, while the other was dug out of real life among the lowly. The similarity in the degree of success of the two attractions, despite their wide difference in kind, seems to bear out the impression that Chicago life and sense put the nerves and minds of its people in such a condition that what they need most is something good with humor in it. The apparent modicum of success of something objectionable with fun in it is on scrutiny only a parlous wholeness. Electric outbursts of applause over various remarks in The Cabbage Patch have occurred at every performance, and have seemed to extend from the footlights to the gallery. The Mrs. Wiggs of Madge Carr Cooke has deservedly received high praise from the critics, and apparently has been satisfactory to the audiences. In contemplation of Miss Hazy, many persons are compelled to laugh almost continually, and professional opinion has been heard here that Helen Lowell's performance of the part amounts to one of the very best examples of character acting ever seen in Chicago. The discovery of Lillian Lee, recalling some of New York's narrow skyscrapers, caused a sensation the opening night and interest in her perpendicular advantage remained keen during all her scenes. Mabel Taliaferro seemed an ideal Lovey Mary, and Will Hodge, as Stubbins, and Oscar Eagle, as Wiggs, won the hearty approval of the audiences. The youths were played by Argyle Campbell and Taylor Granville. It looks now as if Mrs. Wiggs will run its seven weeks to remarkable midsummer business.

The benefit for the widow and children of John Lane, the Illinois Theatre property master, who was killed by thugs, drew a large audience. The receipts were $1,400. Richard Carle conducted the orchestra for two of his numbers in The Maid and the Mummy, "I Fell in Love with Polly," sung by Richard F. Carroll, and "Polly Girls and Julia," by Edward Garvie and chorus. Will Hodge, of the Mrs. Wiggs company, recited a few of his own poems. Blanche Ring and company gave the second act of Vivian's Papas, and the Dearborn management contributed the first act of The Forbidden Land. Songs were sung by Jessie Bartlett Davis and Beatrice Fischer.

Hall McAllister is playing Louis Ditrichstein's part of Farnham in Vivian's Papas, and Mr. Ditrichstein has returned to New York.

M. B. Rogmond's Buster Brown company is due to-day, to begin rehearsals for the opening next Sunday at the Great Northern. Knute Erickson, out last season with A Man from Sweden, will succeed Charles Loder, and make his German a Swede. Edgar Bixley, Gabriel, and the other principals are about the same. The Nosses succeed the Musical Cuttys.

George E. Stoddard, author of A Royal Chef, arrived from the East last week, and with the composer, Ben Jerome, is conducting rehearsals.

Manager Harmeyer, of the Studebaker, who went fishing in Green Lake, came home with a fancy that he had caught a green bass. He says it weighed ten pounds. The weight is accepted, but the color sounds queer, all the more so because Harmeyer is not a green fisherman. Probably the bass got that way by being brought up in Green Lake, or may be its parents came from Ireland. If this is not satisfactory, address inquiries to R. E. Harmeyer, The Studebaker, Chicago.

A dinner in honor of George Hamlin, brother of Fred and Harry Hamlin, was given Tuesday night last in the round room of the Union League by Will J. Davis. The guests included Harry Hamlin, Harry Powers, "Governor" John A. Hamlin, owner of the Grand Opera House and father of the brothers Hamlin; John McWade, the well-known opera singer, who is now a Chicago business man; George J. Charlton, general passenger agent of the Chicago and Alton; E. De L. Halbert, dramatic critic of the *Post;* Barrett Eastman, the *Evening Journal* critic; Lyman Glover, Percy Hammond, of the Grand Opera House, and others. The guest of honor sang several songs. He left next day for Europe and will remain abroad a year or more. Meanwhile Chicago will greatly miss his popular Sunday afternoon concerts at the Grand.

George E. Hatcher, press representative of the Kohl and Castle houses, to which he has been notably successful in attracting newspaper attention, has gone to his parents' home in Tennessee for a vacation. With Mrs. Hatcher he will penetrate the mountains of Western North Carolina, forty miles from any railroad. Many will miss Mr. Hatcher's Southern hospitality.

Manager Cullen, of The Burgomaster, starts rehearsals to-day in the Thirty-first Street Theatre for the approaching season. The tour will begin in St. Louis, Aug. 7, and extend West to the coast, via Kansas City.

Max Weber makes the surprising statement that his theatre, the Columbus, will have many more, instead of fewer seats, after the alterations under the new ordinance are completed. He says there will be an increase of 250 downstairs, 200 in the balcony and 200 in the gallery. The Columbus will open, it is announced, Aug. 14, but the attraction is not named.

William F. Connor, as special representative of Liebler and Company, was in town during the first days of the Mrs. Wiggs' engagement at the Grand.

E. D. Stair was on hand last week during the final struggle with the City Council for a modified theatre law.

Treasurer Charles Collin, of the Garrick, was operated on for appendicitis at a local hospital recently, and sustained the shock well.

Press representative Sam Gerson went to a hospital the latter part of last week to be operated on for liver trouble.

The cast of the metropolitan production of The Royal Chef at the Garrick July 24 will be about the same as for the condensed production at the La Salle. John Park will play the Lieutenant, and Stella Tracy will sing the part Blanche Homan created, the Admiral's daughter. Maud Alice Kelley will not be in the cast, and her part will be omitted. J. C. Miron, who is to sing the Rajah in the New York production, will join the company and probably play the part here a week or two.

Frank Adams, of the *Evening Journal*, is press agent *pro tem.* of the Garrick.

Novelli, the Italian actor, is booked at the Grand Opera House for next Winter. His repertoire includes Othello, King Lear, Ingomar, The Dead City, and Louis XI.

At least a partial victory for the theatres has been won in the manager's campaign against the city for a modification of the strict new ordinance. The special committee of the Council appointed to consider, with the aid of an architect and contractor, the changes asked for, decided last week to recommend to the Council, which meets to-night, to consider the committee's report, the following concessions: Sprinkler system only in paint, store, property, scene storage and dressing rooms; vents opened by electric buttons; discontinuance of the employment of policemen, two firemen being considered enough; lights over exit signs to be of gas or sperm oil; gallery rise, 22 inches, instead of 18; 32 inches from back to back of chairs, instead of 34, and 13 seats, instead of 10, in a row; cross aisles or direct exit through tunnel.

Eugene Stockdale staged Everyman at Mandel Hall, University of Chicago, last week in a creditable manner, and played the part of Goods and Riches with ability. Rudolph Magnus' Everyman was careful, sincere, and dignified. The beautiful audltorium, in many details the finest in the city, was filled with persons who evidently took an especial intellectual interest in the old morality play.

Elsie Bauerlein, an attractive Chicago girl, having made a success as one of the society girls in The Royal Chef, has been engaged for the production at the Garrick.

Manager John Conners will conduct a stock company at his South Chicago theatre next season.

Louise Keebler, a Chicago young woman who recently joined the profession, and Amos E. Dake were married July 12 at Detroit. Both were members of the Clark stock, which closed its season last week in Michigan.

OTIS L. COLBURN.

BOSTON.

The Isle of Spice Reseasoned—New Warbler in Woodland—Stock Companies—Gossip.

(Special to The Mirror.)

BOSTON, July 18.

The second edition of Isle of Spice was issued at the Globe Theatre this evening. Alexander Clark, who recently gave way to Harry Bulger in Woodland at the Tremont, came back to town to succeed Gus Weinberg as King Bompapka; Herbert Cawthorne and Gilbert Gregory took up the comedy-roles of the two deserting sailors, and Susie Forrester replaced Lisle Bloodgood as Asbena. One or two minor changes were made, new scenery was shown, and in a general way the extravaganza, which has stood several months' test, was brightened and strengthened preparatory to its entrance into New York in August. Alexander Clark scored a hit as the clowning King, and Messrs. Cawthorne and Gregory made much fun out of their parts. It seems odd to see the former in anything but vaudeville, where he and Miss Forrester have sojourned for the past few years, but he proved that he could be as funny as in The Hoodoo, the one skit identified with his name. Much regret has been expressed at the departure of Miss Bloodgood, who had made a legitimate caricature of the part of Asbena, and who had enhanced her artistic reputation in the role. Miss Forrester, who is very stout, takes it more jovially, relying on a good, lusty voice to carry her to success. Altogether, The Isle of Spice appears now in good shape for the approaching theatrical season.

On Wednesday evening the one hundredth performance of Woodland at the Tremont Theatre will be observed by the distribution of live canaries to the ladies in the audience. To-night another change in the cast was made, Emma Carus succeeding Kate Uart as Lady Peacock. Miss Carus' popularity in Boston was indicated by the warm greeting accorded her at each appearance on the stage. The part affords litle opportunity for vocalism, but has a number of clever comedy lines.

Florence Rockwell had her first opportunity to show her worth as a "guest artist" at the Castle Square Theatre this evening, when she appeared as Mercy Baxter in Howard Taylor's Caprice. Emotion and humor are blended about five to one in this role, and at every point Miss Rockwell had herself well in hand. She has already become a deserved favorite with the patrons of this house. Messrs. Humphrey, Seeley, and Craven were in the cast, as were Alice Riker and Leonora Bradley. Next week William Humphrey will have his chance as Baron Chevrial in A Parisian Romance.

The Streets of New York is the attraction at the Bowdoin Square Theatre this week. Friday there will be a change of bill, when a testimonial to Messrs. Edwin Denison and Butler Haviland will be given. Next week, The Colleen Bawn.

When the architects, painters and decorators get through with Music Hall, that edifice will be vastly improved in physical beauty. A chaste white is to replace the dingy yellow on the walls facing Hamilton place, the auditorium walls are to be a rich Egyptian red, new carpets and seat coverings are being installed, and the boxes are being remodeled. R. H. Allen, to whom the property has reverted from Stair and Wilbur, is sparing no money to give this ever popular house a thorough and beneficent overhauling.

Twice have Revere's Selectmen gone on record against Sunday shows at the reservation, but the amusement folks, equally determined and persistent, are still working like beavers trying to persuade the powers that be that the people who go to the beaches on Sunday want entertainment and are entitled to it. Meantime the Summer is fleeting, and the crowds have to content themselves with the mildest sort of diversions.

The Boston *Post's* theatre party at the Globe Theatre last Thursday night was a great success. This newspaper bought out the house and sent 1,800 of its readers to see The Isle of Spice, and everyone had a jolly time, front and back of the footlights.

William D. Andreas, the Park Theatre's genial manager, caught a land-locked salmon weighing thirty-one pounds and six ounces at Brackett's Claim, N. H., where he is the guest of Judge J. Albert Brackett. This is said to be a record catch in these parts.

H. Price Webber, now in town, will take his company out on Aug. 18 through Eastern New England and the provinces, as usual.

Mary Sanders, of the Castle Square players, has sailed on the *Cymric* for London and Paris. She was accompanied by Kate Ryan, long identified with the old Boston Museum Stock company, and by Fanny Priest, of Malden. They will return about Aug. 29.

An amateur circus was given by clever society people at Beverly last week for the benefit of the Beverly Hospital, and there were a number of features which would put professionals to the blush.

John J. Osborne, of the Boston Theatre staff, is at Mt. Vernon, Me., until that house opens early in August.

Fay Davis is specifically interested in a recent court ruling here that a cat is not personal property in a criminal suit. It seems that Miss Davis' niece had Charles H. Woodson arrested for larceny of her $200 Angora cat. The judge held that in a civil suit the cat might be considered personal property, but in the present instance not.

Emma Carus thinks Boston is her lucky city. The other night, while attending a rehearsal of Woodland, she was sought out by a man whose brother had found a valuable diamond pin in front of the New York Theatre, in New York. Miss Carus owned the pin and had advertised a reward for its recovery, and she had come to Boston to get her own again. They say this is a true story.

R. P. Janette probably will be the Globe's next manager, while Edward Smith will be transferred to the Majestic.

George W. Magee, manager of the Grand Opera House, has joined the theatrical colony at Onset.

Jay Benton, THE MIRROR'S Boston correspondent, has sailed for Europe on the *Campania* for a brief trip. He will visit London and Paris before he turns his face homeward.

W. E. GREENOUGH.

ST. LOUIS.

The Bands Crash and the Trumpets Bray at the Fair Business Booming—Notes.

(Special to The Mirror.)

ST. LOUIS, July 18.

Summer with a big S holds the World's Fair city in its ardent embrace. The annual joke began last Wednesday when the mercury gave an exhibition of ground and lofty tumbling, sending the entire community into its gauziest clothing, and at night into the Pike on the World's Fair grounds. The Pike began to pick up with the advent of Summer, and it is remarked that shows of real human interest and not the mere country circus catchpenny devices are having the best results. Such an honest aggregation of North American Aborigines as are to be seen at the Cliff Dwellers' Exhibit draw the money, for instance, when the merry-go-around and other reminders of life down on the farm stand in abeyance, so to speak. The musical event of the past week consisted of the open air concerts given at Plaza, St. Louis, and Machinery Gardens by Ellery and his band. These men played so well as to engage the attention of those cormorants always to be found, whose sole business it seems to be to cause players to break their contracts with employers. Ellery, the gentle and forbearing, has suffered more from this gentry than any other man in the business; and so it happens that his best clarinet, Decimo, a youthful Italian wonder, leaves him at the conclusion of the present engagement. The band played several times in the Tyrolean Alps, where Luchow, of New York, dispenses Hofbrau and Faust, of St. Louis, produces thick steaks with trimmings. The Ellery Band made a big success to the amazement of Herr Heuberger, of Wien, who cannot understand that in an open place like the Tyrolean Alps the brass band has a tonal advantage over strings. The Boston Band, a collective protege of Chief Music Purveyor George Washington Stewart, played several times with a uniformity of weakness and insufficiency that was amazing. Where Stewart got the Boston Band is an untold story. But he saw that they got the money, which, in art as well as morals seems yet to be the main thing, Sorrentino returns soon. So does Innes. And Ellery is to be booked again also. At Festival Hall concerts, oratorios and similar offerings have been the vogue. The hall is the architectural centre piece of the Fair, but for some unknown reason the same man that built the outside and its imposingly ornamental scheme was also permitted to build the inside, where he arranged not only for a double, but a triple echo, which Herr Director Ernst has in vain sought to banish by stringing wires horizontally across the dome. This now looks like the operating loft of a telegraph station, but no audible good has been accomplished by the effort. Chairman of Programmes and Awards, Ernst Richard Kroeger, has been busy with his distributive function. Many a perspiring contingent of far-off choristers have received ribbons and certified checks from this young pseudo-Mecænas. Many eminent musicians have envied him the distinction of spending other peoples' money, thus lavishly and for a cause evanescent and ephemeral. Yet the statutes of the Music Bureau of the Louisiana Purchase Exposition are like unto laws of the Medes and Persians, hence deponent further sayeth not.

The annual celebration of the Fall of the Bastile by our fellow citizens of French extraction and leanings came off once more on schedule time, with Chevalier Ebile Karst, formerly French Consul here, well under the limelight. Much of the enthusiasm was swallowed up in the festivities at the Fair; in fact, every general holiday is likely, to some extent, to share a similar fate. Notwithstanding, the Chevalier and his brave legions were out in force, sang "La Marseillaise," toasted Monsieur Loubet, presented tableaux vivants the most engaging and ornate in which the two brands of republicanism, that of France and that of America were artistically commingled.

The Benevolent and Protective Order of Elks has its general meeting and convention in Cincinnati to-day. The local lodge, No. 9, will not be represented largely, but has invited all the brethren to come over into St. Louis and be of them on the 26th and several succeeding days. Much room in the Fraternal Building has been set aside for the visitors who are to be taken care of in Elk style. Exalted Ruler John H. Holmes, of the local lodge, and his secretary, Jules Bertero, are busy with the details. The whole bunch has arranged to take in the Pike, when a large and influential evening is bound to ensue.

The two Louisiana Purchase spectacles, the Hall-Heindel-Hayes at the Delmar and the Kiralfy at the Odeon continue their bid for patronage with the odds in favor of the semi-open-air proposition first named. Brilliant stage pictures are the lead of the Delmar attraction, the several acts having been furbished up bravely in that regard. Signor Alberteri has created a new flower ballet, which receives favorable comment. Maud Williams takes the thankful part of Columbia, which in these plethoric and prosperous times almost any young woman of not too ample proportions and physical attributes may take with credit to herself and company. Much new incidental music has been injected into the orchestral score, and this has helped some.

At the Odeon they are calling it "Kiralfy's" now. Bolossy dropped all pretense of the Louisiana end of it. It's "Kiralfy's" on the billboards, but on the stage we still see a stereotyped adherence to the now obsolete forms of entertainment, especially those designed to be amusing. To help matters a bit, the entire company, soloists, choristers, balleteuses, supers, props and even the little boy that runs the amazing soda fountain in the lobby, were taken to the Anheuser-Busch Brewery for an outing on Friday. The eminent Transit Company furnished the cars at so much per, but the beer was free, as was also a look at Herr Busch's private stables, gold-mounted harness and the bottling plant where "there's millions in it." The evening performance of the ballet at the Odeon had more hops in it in consequence.

An act of liberality, with good business sense behind it, came to the Fair by the convention of the Bill Posters and Distributers of the United States and Canada. The convention during the entire month of August gives

over one million miles of billboards in this country and Canada to the World's Fair without money and without price. Thus the glories of the Fair will be set forth pictorially on one-sixth of the entire billboard advertising space in the vast territory designated. The convention's exhibition of posters attracted general attention. In the contest the awarding committee gave the first prize to the "Sterling Ale" poster, made by the American Lithographing Company of New York. The second prize, a silver medal, went to the *Courier* Lithographing Company, of Buffalo, for their Dr. Pierce Golden Medical Discovery poster, and the bronze medal was given to the United States Lithographing Company, of Cincinnati, for the Westcott Carriage Company poster, a Richmond, Ind., concern.

The Republican Guard Band, of the City of Mexico, has a four months' contract with the Fair.

The Republican Glee Club, a male chorus of sixty voices, H. G. Simpson director, is due at the Fair in Festival Hall on Wednesday.

The "Kilties," Canada's crack Scotch band, are to be heard in a band stand specially built for them. Clan Johnstone's dancers, who perform with the band, must have extra accommodation. A choir of sixteen voices, the whole organization in costume, accompanies the band.

The Mexican Musical Monarchs and the Tetrang Quartet are being heard daily in the Palace of Liberal Arts. These are mandolin and guitar recitals.

For Elks' Day, Traffic Manager Hilleary has succeeded in getting a rate of $8 Cincinnati-St. Louis and return, good July 21 to July 30. A rate of $11 is made for parlor and sleeping cars and good for a fifteen-day use.

The $25,000 "Wave" piano, made by a New York manufacturer, has been placed in the New York State Building. Hand-painted views of the State adorn the beautiful case of the instrument.

Fanciulli's famous New York Band succeeds Ellery. The New Yorker is due tonight at the Exposition.

The dog-eating and thigh-showing Igorrotes (pronounced Iggo-ro-tays, with the accent on the "Ig" and "ro") left off dog from their diet the other day, and demanded of Governor Hunt that they be taken through the Palace of Mining and Metallurgy and shown the subterranean mysteries there. What put this strange freak into their heads has not been determined. They behaved themselves very well indeed—some say better than examples of the Caucasian race; but we must not here and now descend to invidious distinctions.

At the Crawford the picturesque rural drama, Out of the Fold, is doing nicely. By a hardly noticeable change of title, for instance, "Out in the Cold," it might be made a big hit. That's what we all want to be in St. Louiee just now—out in the cold.

The Grand Avenue Masonic Temple Association has filed suit in the Circuit Court against the Odeon Amusement Company and others, asking for a restraining order to prevent the erection of a large electric sign in front of the building. The Masonic body objects to Brother Lester M. Crawford's design, on the ground that the erection of the sign would disfigure the building. It is to be so large as to interfere with the ritualistic work of the order, and an idea of the size of the Crawfordian improvement may be gleaned from the fact that from the entrance of the theatre to where the Masons perform ritualistically is full six stories. It is alleged that Brother Crawford intends to depict in incandescent globes a "humorous" scene from "Kiralfy's," to wit: a clown having his pajamas torn by an alligator. The idea of having to look, night after night, at the blinking form of this make-believe saurian was, as it were, the last straw that broke the Masonic back. The outcome of the suit is being watched by all the principals with interest. Also the cartoonists.

J. A. NORTON.

PHILADELPHIA.

Nothing Doing in Penntown—Cape May and Other Breezes.

(Special to The Mirror.)

PHILADELPHIA, July 18.

Nothing doing is the shortest phrase to describe the amusement record for the week in the Quaker City.

The Park Theatre is trying to keep open with the novel scheme of keeping the public in the dark, whether the theatre is open or otherwise. For economic reasons, there appear no advertisements in the papers. Nevertheless, The Belle of New York is supposed to be plying there, and in its second week, with Cecelia Rhoda, Elsie Janis, and Harry Short in the leading roles. There are a good chorus and original scenic effects.

Forepaugh's Theatre, under the regime of Miller and Kaufman, inaugurate their Fall season with a matinee Aug. 13. The house has been renovated and improved. The company thus far engaged are George W. Barbier, Caroline Franklin, Edmund Elton, Arthur Maitland, Edwin Middleton, Gilbert Ely, Will Louis, Francis Herblin, W. Kerwin Wilkerson, Noah Reynolds, Leonora Von Ottinger, Florine Arnold, Eleanor Jennings, Ethel Elliott, and Elizabeth Johnson.

The Bijou Theatre Stock company offer a double bill for this week: Hearts as a curtain-raiser, followed by Who is Brown?—a jolly entertainment. The Rector's Garden July 25.

Philadelphia Lodge, B. P. O. Elks, now attending the convention in Cincinnati, will make a bold play for the grand marching prize by appearing in full evening costume, silk hats, etc. Only think of the boiled shirts and the hot porkopolis sun!

The Mayor of the city has sent a letter to every manager here stating that unless all the permanent improvements ordered by the Theatre Commission are put into force this Summer, managers will not be permitted to open their houses for the Fall season. At the time of the investigation many changes could not be made without closing, and they compromised with temporary improvements for the time being, but now permanent improvements must be strictly attended to.

The Managers' Theatrical Association, formed for mutual protection, is hard at work perfecting plans to fight unjust demands. Meetings are held secretly. The Musical Union is the latest antagonist, and its manifesto and the rates demanded are considered excessive, and will not be granted in this city. There are 225 men employed in the various orchestras here.

At Woodside Park twenty-seven men who violated the Sunday Blue Laws paid the fine and costs, $148.50, only $5.50 each.

The Parks: Boy's Symphony Orchestra at Willow Grove, Third Regiment Band and Woodford's Animal Show at Woodside, Roman Imperial Band at Washington Park, Royal Venetian at Chestnut Hill.

Cape May notes: John B. Will's Musical Comedy company continues the special feature at the Iron Pier. Kelly and Moir, Professor J. D. Henderson, and Ellis and Moore are the new vaudeville additions, attracting profitable patronage. At the Sewell's Point Pavilion M. Rudy Heller inaugurated his season this week with Colton and Darrows, Hughes and Hazelton, Travesty Kings, Welch and Burry, Von Hauff, and motion pictures. Dale's Auditorium here is well equipped, good stage and large seating capacity. Shows of merit would do well here.

S. FERNBERGER.

BALTIMORE.

Intense Heat Helps Business at Parks—A Religious Play.

(Special to The Mirror.)

BALTIMORE, July 18.

Concerts at River View Park continue to prove specially attractive to the crowds of Baltimoreans who frequent the resort, and the intense heat of the past few days has increased the number.

The Electric Park offers a big vaudeville show and concerts as its attraction, for the afternoons and evenings. Business here has also increased since last week, as its patrons are eager and anxious to be free of the heat and dust of the burned district.

Business-manager Tunis F. Dean, of the Pittsburgh Grand Opera House, who has been visiting his family in this city, joined the members of Baltimore Lodge on their pilgrimage to the meeting of the Grand Lodge of Elks in Cincinnati. Mr. Dean is a member of Indianapolis Lodge of Elks, and has many friends throughout the order.

Bethany, a sacred play, written by Mrs. Martha Rheim, was given its first production last Thursday night on the grounds surrounding the home of the author. The porch of her home was used as the stage proper, while the lawn and its walks were transformed into streets of the ancient city, Bethany. A large audience witnessed the performance, acted by young men and women, neighbors and friends of Mrs. Rheim. This was the cast: Mary, Emily Sullivan; Martha, Mrs. Rheim, the authoress; Lazarus, Louis B. McCann; Peter, James S. McConnville; Simeon the Prophet, Blanch Barry; John the Beloved, Master James Williamson. In the effects produced in the shrubbery, to indicate the narrow and tortuous streets of Bethany, Mrs. Rheim exhibited cleverness. She made the lilac bushes take on an ancient appearance by the construction of old-time benches. These "streets" she filled with people, all in the quaint costumes of the era presented. She had not omitted the children playing in the streets, dogs, donkeys, &c. The motif is purely religious, to impress the story of the Saviour's daily life, of His troubles, of the indignities thrust upon Him, and of the pure faith He instilled in the minds of the many. Mrs. Rheim is said to have worked upon her play for several years.

HAROLD RUTLEDGE.

CINCINNATI.

The Elks in Charge of the Town—Last Week of the Lagoon—Stock Company—Notes.

(Special to The Mirror.)

CINCINNATI, July 18.

This city belongs to the Elks this week. Their reunion, which began to-day, is bringing to town the largest crowd of visitors the city has ever known, and the various Summer parks and amusement resorts are prospering accordingly. At one of two places, such as the vaudeville theatre at Chester Park, the crowds have been so great that it is announced that none but Elks will be admitted during the week, and at Chester all the actors on this week's bill are members of the order.

Innes and his Band completed a very successful engagement at the Zoo yesterday, and gave way to Weber's Band, which continues the concert season there. Marco Polo, the spectacular piece which was the hit of last year's Fall Festival, has been revived for Elks' week, and will continue at the Gardens for an additional week's run.

Margaret O'Callahan, mother of Trixie and Bessie Friganza, is seriously ill at a hospital in this city, and owing to her advanced age there is some doubt as to her recovery. Her daughters are with her.

Heuck's Opera House, which was peremptorily closed by the Mayor last March, has been almost completely rebuilt, and is now in strict conformity to our stringent fire ordinances. It is the first house to announce its opening bill for the season, which will be Ralph Stuart, in By Right of Sword, Aug. 21.

The last week of the Lagoon Stock company began yesterday, with Nat Goodwin's old success, Turned Up, as the bill. The season has only been moderately successful.

The fifth week of the Chester Park Opera company opened yesterday with the ever popular Mikado as the bill, and the opera was handled in the company's usual clever style.

H. A. SUTTON.

IN SUMMER PLACES.

Mrs. Helen Marcott and Master Nelson Marcott have returned from their Boston engagement in Girls Will Be Girls, and will spend July at their Summer home, Ferndale, Greendale, L. I. Master Nelson had a glorious Fourth. He is five years old, and on that day won in a broad jump contest with older boys. He jumped three feet six inches. He also writes letters to his mamma on his typewriter.

Carl Eckstrom, who will star in the Western comedy drama, A Modern Viking, next season, under direction of Sörlis and Borrowscale, is spending his vacation at his home in Omaha, and will return for rehearsals July 20.

Mr. and Mrs. James J. Ryan are spending the Summer at their cottage, Long Island, Portland Harbor, Maine.

Annie Myers has taken a cottage at Rockaway Beach for the Summer.

Mr. and Mrs. Walter Fred Jones are spending the Summer at their cottage, Windermere Park, Unity, Maine.

Charles A. Loder left last week for Arcola, Pa., his Summer home, to remain until rehearsals commence for The Funny Side of Life at Niagara Falls.

Frank E. Morse has been entertaining his many friends at his camp, Sandy Point, Lake Winona, Winona, N. H., where he has spent the past twenty-five years. He will soon break camp and start for Buffalo, where rehearsals will begin of C. Herbert Keer's new musical comedy. Mr. Morse has been engaged by Shea & Krater, of the Shea Amusement Company, to look after their interests next season.

Frank A. Ferguson is at his cabin at Berrien Springs, Mich., for the Summer, finishing two plays.

A. Goodfriend is spending the Summer at White Lake, Sullivan County, N. Y.

Frank Opperman is taking the baths at Hot Springs, Ark., for rheumatism.

Charles A. Koster, special agent with the Walter T. Main Shows, is visiting at his Summer nome in Detroit, Mich.

Mr. and Mrs. William E. Philp are spending their vacation days at their home on the Niagara River, and taking short automobile trips to various places of interest.

Henry Rosenberg, manager of the Metropolis Theatre, and wife are spending their vacation at the Grand Hotel, Catskill Mountains, N. Y.

Beatrice Ray is spending the Summer in Asbury Park, N. J. Last season she played the ingenue in The Awakening of Mr. Pipp.

Leonard Rowe, who is spending the Summer at the Wyoming Hotel, Cape May, N. J., will leave there July 22 to start rehearsals for the coming season.

Laurence Wakefield is on a three weeks' fishing trip through the Rangeley lakes, in Maine.

Max Hirschfeld, who has been engaged as musical director at Lew Fields' new theatre, left town yesterday (Monday) for Lake Placid, where he will be the guest of Victor Herbert.

Margaret Gallagher, who has closed her second season with Andrew Robson in Richard Carvel, is spending her vacation in Terre Haute, Ind.

May E. Abbey will spend the rest of the Summer at her cottage on Swan Beach.

Edwin Bailey and wife, Grace Lockwood, are spending the Summer at St. James, Long Island, as the guests of Mr. and Mrs. George W. Paige.

George W. Paige and his wife, Lillian, are spending the Summer at their cottage, St. James, Long Island.

Mrs. Sadie Miner Canfield, widow of the late Eugene Canfield, is visiting her mother and sister at their home, 2207 Sherman Avenue, Evanston, Ill.

Franklyn Munnell and wife (Ethel Clifton) are spending the Summer, as usual, at their cottage on Maranacook Lake, Maine.

Lisle Leigh, who closed her engagement July 9 with the Albee Stock, playing Pawtucket and Providence, scored one of her most notable successes as Queena. After a week's stay in New York she left on Sunday accompanied by her aunt, Mrs. Sara Alexander, for Portland, Maine, where they will be the guests of Mrs. H. M. Castner for a few weeks.

Estha Williams is spending three weeks at Allenhurst, N. J. She will return to the city in time to start rehearsals of At the Old Cross Roads Aug. 8.

Mr. and Mrs. Fred Mower are spending their vacation at their home in Swampscott, Mass. Mr. Mower has just closed a season of forty-five weeks with Our New Minister company.

Mark Price is spending the Summer with his friend, M. J. Jordan, at Mt. Vernon, N. Y.

Frank Gayler, son of the late Charles Gayler, the dramatist, is at Manhattan Beach for the Summer. He will go to California in the Fall with some of his father's plays.

Forrest Robinson spends his Summer between the Lambs' Club and Pelham Manor, between billiards and golf, club sandwiches and soft shells.

Anna L. Bates is spending her Summer vacation at her sister's, at Sheepshead Bay and High Hill Beach, Long Island.

Pauline De Vere is summering in the Blue Ridge Mountains at Avalon Cottage, Braddock Heights, Ind.

Arthur Story, late of the Merely Mary Ann company, is spending the Summer at Brielle, on the Jersey coast.

Mable Lloyd is spending a couple of weeks at Arverne, Long Island, as the guest of Mrs. Ledyard Rich.

Norman Hackett is passing the month of July at Point o' Woods on the Long Island coast with his mother and sister.

Julius McVicker spent last week at Point o' Woods, Long Island.

Vera Zabene, formerly of The Pit company and late of the West End Stock company, which closed its season with Camille July 4, is Summering with her friend, Carrie A. Bradley, at Atlantic City.

Will W. Starkey, stage-manager and juvenile leading man of the Harris Parkinson's Big Stock company, is spending the Summer at his home, Norfolk, Va.

Mr. and Mrs. Harry Clay Blaney (Kitty Wolfe) are entertaining at their handsome cottage on Sennecks Avenue, Center Moriches, Long Island, on the Great South Bay; Colonel R. D. Woolfolk, of Chicago (Mrs. Blaney's father); Mrs. I. C. Blaney, of Columbus, Ohio (Mr. Blaney's mother); George N. Ballanger, Mrs. Blaney's general representative of Blaney's Enterprises, and Harry W. Fenwick and Mrs. Fenwick, of New York, and C. O. Wood, of Columbus. On July 14 Mr. Blaney celebrated the twenty-ninth anniversary of his birth. He received many handsome presents.

Charles W. Young writes from Mt. Clemens, Mich.: "Walter L. Main Circus has come and gone, leaving many pleasant memories. More than usual interest was attached to my visit of this show to Mt. Clemens because the famous Nelson Family of Acrobats is a feature of the circus. Although this family live here and are well known and well liked, they had never performed here until yesterday. Two crowded audiences greeted them, and gave them an ovation. The Four Boises, aerial artists, gave a dexterous performance of what trapeze performers term 'catching acts,' which means playing a game of ball in midair with human beings. Mlle. Tournour was a great hit on the swinging trapeze, and Harry Green, the 'Rube,' was the laughing hit of the day. Mt. Clemens is the home of many professional folks, and their reputation of always having the latchstring out to professional people was fully sustained, and the visiting actor took in everything from the side show to the look tent, and more than twenty comedians of reputation dined with their spangled friends under the white tent. Junie McCree was the head waiter. The new arrivals are E. J. and Dan McCollough, of the Empire Theatre, Pittsburgh, Pa.; Colonel E. M. Graves, manager of the Opera House, Hartford, Conn.; Edmund Manley and Mrs. Manley, of Carter's Fast Mail company; Johnny Stanley, of Stanley and Brockman; William M. Smith, of The Earl of Pawtucket company; F. J. Burke, of The Light That Failed company; Julius Tannan is here visiting friends. Joseph T. Kelley has been engaged for the coming season with the Myrkle-Harder Stock company, to play the comedy. The many friends of W. S. Ross will be pleased to hear that he is up and about, and will be able to leave here after ten more baths. Mrs. William B. Smith, of Smith's Opera House, Grand Rapids, is here for a rest. The very popular Mattie Earle, of The Virginian company, is here taking the baths for rheumatism. Margaret Dale, John Drew's leading lady, is at the Colonial. John McVeigh left for New York to arrange a few musical numbers for Joe Hart before starting his rehearsals with William A. Brady's Girls Will be Girls. Frank Logan has gained ten pounds after taking fourteen baths, and this morning walked three blocks without crutch or cane. He is sure that he will be able to manage J. Herbert Mack's World Beaters next season as of old. Robert Newman, stage-manager of Shea's Theatre, Toronto, is the latest arrival."

ENGAGEMENTS.

For Frank E. Lon's Stock company: Nana Sullivan, Besse Whitney Fuller, Maltie Smith, Walter Fane, Thomas Fitzgerald, J. J. O'Brien, Lloyd A. Sabine, W. L. Passmore, and J. W. Smith.

Mary Baker, who, in conjunction with her sister, Della Ranney, is giving concerts at the principal New England resorts, has been engaged by Gus Hill for one of his new productions, and will return to New York early in August.

Anna Lloyd has been engaged to play the title-role in Meylo San company, to open July 11 at the Point of Pines, Revere Beach, Boston, Mass.

Madeline Winthrop has been engaged for character parts with the Robson Opera company for a season of six weeks, beginning July 3.

For the Harvey and Gage Comedy company: John T. Powers, Frank Remick, Frank J. Harvey, J. E. Dvorak, Frederic Gage, Fred Harvey, Gordon Thomas, Herbert Russel, Denny F. Casey, J. J. Moore, George Sullivan, and Misses Josie Danforth, Florence Mack, and Rita Davis. George Sullivan will look after the interests ahead of the company. The season will open Aug. 15.

Sedley Brown, by Charles Fourton, as stage director of the Grand Opera House Stock company, New Orleans.

Edna May Crawford, Lee Glover, Cal Cohl, J. J. MacDonald, Oscar Wiley, with the Arnold Stock company.

Barbara Burus, late of Gus Hill's Happy Hooligan company, has gone to Pittsburgh, Pa., to fill an engagement for the Summer.

Frank Minzey, re-engaged as leading man in support of Rose Melville in Sis Hopkins.

Jane Rivers, with Robert Edeson.

Florine Arnold, re-engaged for the Forepaugh Theatre company, Philadelphia.

Lansing Rowan, for The Spellbinder.

Paul Everton, with Kelcey and Shannon.

Evelyn Wood, for the title-role in The Queen of the Highway.

Elma Gillette, re-engaged for leads with Sullivan, Harris and Woods' attractions.

Edwin Mordant, to produce the plays with the new stock company at Cleveland, O. He will leave Saturday for that city.

Bobby Harrington has been re-engaged for a second season with William A. Brady's Foxy Grandpa, supporting Joseph Hart and Carrie De Mar.

Roland Cunningham, as the principal tenor for next season's tour of Fritzi Scheff.

For Lulu Glaser's support in her new opera, A Madcap Princess, William Pruette, Bertram Wallis, Donald MacLaren, Arthur Barry, Frank Reicher, Reginald Barlow, Mary Conwell, and Gwendolyn Valentine. The opera will be seen at the Knickerbocker Theatre Sept. 5.

Blanche Wayne, a young soprano, by Sam S. Shubert, to sing the role of the Princess in next season's production of The Runaways.

Marie Tempest, by Charles Frohman, for England and America. Miss Tempest will open her season in London in October and in New York in March.

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CRITIC WINTER vs. ACTOR SOTHERN.

A reporter of the Los Angeles *Examiner* the other day had a talk with William Winter, who is spending the Summer at Mentone, Cal., and from the conversation made an "interview," although Mr. Winter disclaimed any expectation of figuring in a newspaper in the matter. In his conversation Mr. Winter incidentally remarked that he did not regard E. H. Sothern as a great actor. Mr. Sothern resented this opinion, and responded tartly. Mr. Winter thereupon wrote to the *Examiner* in justification, and as his article covers the whole ground of the tilt, it is here substantially reproduced:

To the Editor of the Los Angeles Examiner.—SIR: You have asked me to write a reply to the remarks of Mr. E. H. Sothern (remarks personal to myself), published in your paper. Great and wonderful is the Newspaper Interview! In Los Angeles, after taking every possible precaution against being "interviewed," I am suddenly accosted by a pleasing stranger, who invites me to answer an innocent question, and I make an innocent reply. This is published, and, almost in a moment, I find myself likened to "a sick, cranky old dog, growling at everybody;" I am accused of inveterate persecution of an actor; and I am involved in the turmoil and bitterness of a newspaper wrangle—with a person I have never injured, whom I do not know, and with whom, certainly, I have never desired to have any controversy. All this, because of a moment of amiable weakness!

All that I said of Mr. Sothern can be recapitulated in a single paragraph, as follows: Mr. Sothern has not deeply impressed me, but I do not wish to say a single word in disparagement of his acting. While I do not think that he can act Hamlet, or that he has shown power in tragedy, I consider him to be an earnest, studious, conscientious, careful and refined performer, in romantic drama. His father was an intimate friend of mine years ago, and for the sake of the father I should be glad to recognize extraordinary ability in the son; but, as Dr. Johnson remarked, "judgment is not dependent on the will." Ridicule gives me no uneasiness; but, if Mr. Sothern really meant an absurd character in his play about "Woman's Eyes" as a caricature of me, his resentful expedient was childish.

This opinion of mine (an opinion which I did not obtrude, but which was elicited by questions, and which was only an incidental part of a long conversation about the stage, has given Mr. Sothern offense, and thereupon he declares that I have pursued him with "abuse" in the columns of the New York *Tribune*, and that my virulence is so great that I "resent his very existence." That is nonsense.

No "abuse" of Mr. Sothern has ever been written by me. No "abuse" of Mr. Sothern has ever been published in the New York *Tribune*, whether from my pen or that of anybody else. Mr. Sothern, when he talks about "abuse" at my hands or at the hands of the New York *Tribune*, is merely beating the air. I am astonished, equally at his folly in making a groundless accusation, and his injustice, first, in charging me with an offense that I have never given, and then, in imputing to me the unworthy motive of personal grievance, of which I am incapable. It is true that I do not admire Mr. Sothern's performance of Hamlet, and it is true that I have said so in print; but I have said so in thoughtful, judicious, considerate and proper language—giving, in every instance, my reason for every word of disapprobation; and I am yet to learn that a critical examination of a dramatic performance is "abuse" of an actor. Mr. Sothern says he was told that my review of his Hamlet was written and set in type "before the curtain was raised," and thus before I had seen the performance. That is false. Mr. Sothern acted Hamlet for the first time in New York on Sept. 17, 1900. I was not then in town. I did not see the performance until Sept. 19, and my review of it, written later, was not published until Sept. 22—five days after the first representation. If Mr. Sothern intends to believe every malicious falsehood that he hears concerning me, his credulity will have ample scope, but he will have no reason to trust his judgment.

In the course of the last nine years—the most important part of Mr. Sothern's career as an actor—the New York *Tribune* has published exactly twelve articles about Mr. Sothern's acting written by me. Those articles have varied in substance and importance, but in every one of them the tone has been thoughtful, considerate and proper. Those are the articles that Mr. Sothern stigmatizes as "abuse" and denominates "the superlative of rage." "Winter goes after me in the *Tribune*," says Mr. Sothern, "as he goes after no other living man. He invents new words with which to damn me. He pitches into me when I am before the public and when I am not; I am like a red rag in the presence of a bull."

The reader may, perhaps, like to see some specimens of this "abuse," and therefore I append extracts from *Tribune* articles to which reference has been made, giving, in each case, the general drift.

Mr. Winter here gives his comments on Mr. Sothern's appearances in An Enemy to the King, those comments being, in fact, very favorable and complimentary. This is followed by equally favorable mention of Mr. Sothern in The King's Musketeers. Of Mr. Sothern's D'Artagnan, among other things, Mr. Winter said: "It is neat, earnest, animated and picturesque. Mr. Sothern's tumultuous delivery of D'Artagnan's abundant speech, descriptive of the ride from Paris to the sea, was greeted with cordial plaudits. Mr. Sothern's impersonation of this character is animated rather than impassioned, and is picturesque rather than romantic; but it pleased by its earnestness of spirit, its vigor of action and its volubility of utterance." Other performances of Mr. Sothern are referred to indulgently, and in a kindly spirit by Mr. Winter, whose comments on the actor's Hamlet are also given, as follows:

It is "sweet and commendable" in the nature of any actor that he should wish to impersonate Hamlet, for the character is beautiful and the play which it pervades and illumines is one of transcendent intellect and sublimity. There are, however, insuperable obstacles in the way of most actors when they approach this subject. No actor has ever really conquered as Hamlet, or can ever hope to conquer, unless possessed of the temperament of genius; possessed also of the Hamlet nature—which commingles great intellect, great imagination, and great tenderness with a melancholia that hovers over incipient insanity—and possessed of that strange personal allurement, partly physical beauty, partly inspirational light, and partly spiritual charm, which never yet was wholly explicable in words, but which never yet has failed, in whatsoever branch of art made manifest, to diffuse an irresistible enchantment for the human race. In many other characters the efficiency of trained talent proves adequate and victorious; never in Hamlet. Mr. Sothern, who, at the Garden Theatre, has been acting Hamlet, is unquestionably a man of talent, and it may justly be said that his performance is intelligent, thoughtful, careful, and respectably good. He has attempted a tremendous task; he has measured himself by a colossal standard; and, considering the slender calibre of his natural gifts and cultivated powers, it is much to his credit that he has not broken himself all to pieces in the effort. He does not embody Hamlet, but he presents, after the manner of consistent mediocrity, a sufficiently interesting type of fantastic mental disturbance and juvenile gloom. The principal attributes of his embodiment of the man whom he supposes to be Hamlet are sincerity of purpose, earnestness of mind, continuity of strenuous effort, and fitful, spasmodic force. He speaks the text with fluency and (though seldom with expressive modulation, such as is sequent on spontaneity of feeling) with a propriety of intelligence that usually apprehends and conveys its surface meaning. He indicates a right sense of filial tenderness and reverence. He shows a certain nobility of righteous scorn and moral fervor, notably in the closet scene, and, once or twice, as when listening to the ghost, when apostrophizing "your gracious figure," and when uttering Hamlet's dying words, he becomes momentarily sympathetic. On the other hand, he lacks personal distinction, innate princely authority, grace of movement, invariable clarity of articulation, mobility of facial expression, profound tenderness of feeling, depth, variety, and charm of voice, that sense of being haunted which only a powerful imagination can awaken and impart, and, at certain pivotal moments of the tragedy—such as Hamlet's first meeting with the ghost, his parting with Ophelia, his delirium at the climax of the "mouse trap" play, and his frenzied joy and horror at the killing of Polonius—he conspicuously lacks the passion that should be electrical and the tragic power that should carry all before it. Of the corrosive misery of Hamet—misery that has sapped the foundations of his mind and life, and which steadily, mercilessly, inexorably and irresistibly burns out his heart and propels him onward to ruin and death—he gives no denotement. The performance begins, continues and ends completely within the usual limits of stage utility, the conventional and the commonplace.

In a criticism of Mr. Sothern in Richard Lovelace, in which Mr. Winter paid the actor high compliments for that impersonation, the critic referred to the actor's former work in Hamlet thus:

Mr. Sothern, in his venture of last season, could not and did not adequately impersonate Hamlet, but his study of that great subject has advanced him in dignity of mind and sincerity of feeling, so that his acting is more worthy of serious attention now than it ever was before. His delivery of the speech as to the sanctity of the room in which the heroine has lived, and his acting at the moment when Lovelace perceives her unexpected approach, will long be remembered for fidelity to nature and beauty of art.

On Dec. 31, 1902, Mr. Winter said:

Mr. Sothern is an earnest and conscientious actor now, after upwards of twenty years of professional service, at the meridian of his career, and his endeavor to play Hamlet, while it cannot be much extolled, should be recognized as creditable to his ambition. It is a worthy endeavor. Mr. Sothern's Hamlet is improved. His best scene is with the Queen and the Ghost, in the oratory; his worst is the espial scene with Ophelia. He still alternates level passages of monotony with crashes of voluble vehemence. The main defect is the radical one, that shows in the voice, for the voice is the denotement of the soul.

Mr. Winter continues in the *Examiner:*

A prime article of Mr. Sothern's indictment is that I have "learned to abuse" his performances without having seen them, and he declares that I condemned The Proud Prince as "contemptible" and his performance as "worse," without knowledge of either. I have been writing about the stage for nearly fifty years, and I have never reviewed any performance, favorably or unfavorably, that I had not seen. On the night when Mr. Sothern acted The Proud Prince for the first time in New York (Oct. 12, 1903), another and more important production required, and received, my personal attention; but I sent a representative to see Mr. Sothern in that play, and to bring me an account of the affair, on which I could base a brief record, merely to "cover" the news of it (as we say in the jargon of our business). My representative met me at midnight and gave me the requisite information.

Here follows a criticism of the play named, in which this was said of Mr. Sothern:

Mr. McCarthy has constructed a picturesque drama and Mr. Sothern has in it a part that is easily played, because essentially superficial, and one that he plays with ease. Being of comparatively low stature, this comedian would seem more imposing to the vision if he were to discard voluminous and expansive gowns, and clothe himself in close fitting raiment; and, since it has become his province to represent royal persons, it might be judicious for him to acquire more distinction of manner. The chief merit of Mr. Sothern's performance of King Robert is its pictorial quality, and, although some of the language is coarse, there is nothing in either the play or the acting to account for the civic and ecclesiastical hysteria that they promoted in the West. In the scene in sanctuary Mr. Sothern delivered a lover's apostrophe with discretion, feeling and strong effect.

Mr. Winter continues in the *Examiner:*

Few things are more striking to the observer of human nature than the readiness with which most human beings attribute mean and unworthy motives to persons of whom they disapprove or against whom they cherish resentment. Mr. Sothern signifies that he does not know why it is that I have not always admired his acting. The obvious reason is that his acting has not always been admirable. This simple explanation, however, does not suffice to account for the phenomenon, and Mr. Sothern thereupon makes haste to conjecture that I have a personal grievance against him. One of my sons, he intimates, was discarded from his theatrical company, and another of my sons, he declares, was refused an engagement in it to act in Woman's Eyes; and, accordingly, Mr. Sothern supposes and does not scruple to insinuate, that I am hostile to him because he has not employed members of my family. That supposition, on Mr. Sothern's part, is preposterous, ins lent and contemptible, and I have no words to express my amazement that a person of Mr. Sothern's lineage and pretensions as an gentleman should be capable of descending to such miserable inuendo, paltry, ignominious meanness, and gross illbreeding. Neither of my sons was ever employed in Mr. Sothern's company, to my knowledge, and consequently neither of them could have been discarded from it; and I feel sure that neither of them ever sought to participate in the acting of any play by Mr. Sothern.

Actors, as a class, are exceptionally sensitive persons, and it is natural that they should be so, for, unlike some other professors of the fine arts, they are on personal exhibition; their physical attributes are the subject of public observation and sometimes of public comment. It is right, therefore, that they should be treated with forbearance, and, for the most part, they are so treated. No other class of persons receives anything like the same amount of attention from the press, or is so tenderly fostered or so warmly extolled. Extreme delicacy of the dramatic cuticle, however, does not warrant an actor in defamation of those persons whose duty it is to use the press as a conservator of dramatic art, an educator of public taste, and a protector of the community against pernicious influences that are possibly fluent from the stage. The vocation of the dramatic reviewer is sufficiently thankless at the best—for his task is interminable, his responsibility excessive, and his reward barren. By the public (however much it may have unconsciously profited from his labor), he is often disparaged. By the actor he is usually contemned. All that he says in praise is airily accepted as well deserved, though inadequate, tribute. All that he may happen to say in censure—in the interest of justice and common sense—is promptly ascribed to corrupt motive or malevolent feeling. He has a right, perhaps, to be impatient of downright calumny. To judge by the prevalent mental attitude of most theatrical people, it would seem that they suppose the press to exist for no other purpose than to coddle their vanity and proclaim their greatness.

There is far too much of this squeamish and ridiculous sensibility. All the world may be a stage, but the stage is not all the world. The press has far graver duties than that of celebrating the theatre; and actors, for the most part—certainly actors of the slender achievement of Mr. Sothern—so far from complaining of the attention they receive, should be thankful that they receive any attention at all.

Mr. Sothern says he does not like my language. So be it. When Rosalind was christened there was no thought of pleasing Jaques. Words are potent, not because they are said, but because they are true, and the judicious dramatic reviewer, who does not write for actors but for readers, while making his words true, will endeavor, by such literary art as he possesses, to make them effective for the welfare of the stage and the benefit of the community. I may be an old man and in worn health, as Mr. Sothern so biandly and complacently observes (and in such remarkable taste), but I am neither so antiquated that I cannot perceive the difference between excellence and mediocrity in the acting of a great Shakespearean part, nor so lethargic that I cannot discern and despise fantastic, priggish airs of toplofty commiseration. I have no grievance against Mr. Sothern nor against anybody else. It happens to be a part of my vocation to write what is called dramatic criticism, and in that writing I have told the truth, as I see it.

If Mr. Sothern, as an actor, had been taken at his own valuation of himself he would have been perfectly satisfied. In this he was disappointed, and he is, therefore, annoyed; and he expresses his annoyance by insulting my sons, impugning my integrity, and reflecting on the honor of the New York *Tribune*, a paper from which he has received much kindness and no injury, and from which, in my time or in any time, he will always receive justice. When Mr. Sothern has had ten or fifteen years of experience in acting Hamlet he will know more about that complex character than he does at present, and he may be better able to express it. The great tragedian Macready, after acting Hamlet for a much longer time, wrote that he was only just beginning fully to comprehend its depth and realize its beauty.

For Nature, crescent, does not grow alone
In thews and bulk, but, as this temple waxes.
The inward service of the mind and soul
Grows wide withal.

GOSSIP OF THE TOWN.

After a rest of but six weeks following a season of forty-four weeks George E. Gill will begin the third season of A Little Outcast July 31 at Havlin's St. Louis, with Anne Blancke as the star. A new act has been added, and several new characters introduced besides new scenic effects. Supporting Miss Blancke are Edwards Davis, Joseph L. Smiley, Frank Burton, George Elmore, Frederick Clayton, Eugene Wood, George Fee, Thomas Aiken, Fred Ericson, Harry Smith, Richard Heron, Antoinette Smart, Louise Reid, Florence Elmore, Irene Meara, Mae Brookins, Little Naomi, and the Original Newsboys' Quintette.

George Thatcher, the minstrel, who has just been engaged by Henry W. Savage to play the role of Sassafras Livingston in the Western County Chairman company, received the following telegram from his wife last Wednesday: "Steelton, Pa., July 12.—Uncle left an estate worth $100,000.—MAY." Mr. Thatcher, when seen by THE MIRROR, said: "Yes, it is true. My wife's uncle, Patrick Mealy, of Steelton, Pa., is dead, and I received the telegram to-day stating the estate is worth $100,000. But I will play Sassafras Livingston in the Western County Chairman all the same."

Lillian Mortimer, after a two months' visit in New York, left for Chicago last Thursday to rehearse her plays, A Girl of the Streets and In the Shadow of the Gallows, both companies under the management of Decker and Veronee. She will begin her season early in August, she heading A Girl of the Streets company.

The Silver Slipper will be given at Manhattan Beach the week of Aug. 15, with James T. Powers in the principal part.

The King of Italy, at the suggestion of the Italian Consul-General in this city, has conferred the Knighthood of the Crown of Italy upon the brow of Herr Conried, in recognition of Herr Conried's efforts to promote the revival of Italian opera in New York.

Justice Scott has decided that Weber and Fields no longer have any claim to the rights of Victor Mapes' play, Captain Barrington, and declined to grant an injunction in their favor preventing the author from disposing of the piece for next season.

William Stuart and Anna Hollinger started from Buffalo last Saturday for a trip over the Great Lakes to Duluth and return, but were recalled by their manager, Charles E. Blaney, to begin rehearsals for his new play, The Curse of Drink.

Military Mad, a new three-act comedy adapted from the German by Leo Ditrichstein, will be seen at the Garrick Theatre Aug. 22.

C. Russell Sage, who last season played with Mary Mannering and Ralph Stuart, received his degree of M.D. in June at the Yale Medical College having resigned from the Stuart company in February to be able to finish his course and receive his degree. Mr. Sage, who is now spending his vacation at his bungalow at Big Moose, will continue his theatrical career next season.

Frank Dodge and Arthur G. Thomas have secured from Mann, Beuhler and Company the Western rights, together with all the original scenery, properties and effects, to The Moonshiner's Daughter. The company will open Aug. 28.

Checkers will begin its second season on Aug. 22 at the Academy of Music for an indefinite run. Thomas W. Ross will play the title-role, supported by substantially the same company as last season.

Plans have been filed with Building Superintendent Hopper for a new inclosed ornamental porch for the Protestant Episcopal Church of the Transfiguration (the Little Church Around the Corner), in East Twenty-ninth Street. It is to be of stone and oak with a peaked roof, and to have a stained glass window. The cost will be $2,000.

It is said that Gus Sohlke, stage director for all of B. C. Whitney's shows, has been notified in Boston by his attorney, William Grossman, of New York, that he has inherited the title of baron and an estate worth about $115,000 from an uncle in Germany.

E. J. Carpenter has a new musical satire on the department stores, which goes out Nov. 1.

Charles J. Lannuers closed with Lagoon Stock company, Cincinnati, to join and direct For Her Sake.

Pearle Hight was especially engaged for the title part in The Charity Girl at Proctor's 125th Street Theatre last week, and made a very favorable impression.

Edward Forsberg and Helen Courtney will star next season in the South and West in a new Western domestic drama written on the lines of the late Frederic Bryton's Forgiven, the rights of which are owned by Mr. Forsberg. Forgiven takes the medal as a pirated play, as it has been played over 3,000 times by pirates, it is said, since the death of its author, Frederic Bryton, two and a half years ago, who was Mr. Forsberg's stepfather. Mr. Forsberg says that his one ambition in this life is to kill a play pirate. "Play thief" is his characterization.

Joseph Wilkes entertained John W. Thompson, Mark Price, and William Beach at a dinner at Manhattan Beach last Thursday night.

In the Shadow of the Gallows, Decker and Veronee's new production, will open its season Aug. 1 at the Alhambra Theatre, Chicago.

The Euclid Avenue Garden Theatre, Cleveland, Ohio, which was opened to the public last Month, is conceded to be one of the most handsome and prettiest Summer resorts of its kind in the country. Located on Euclid Avenue, its appointments are in keeping with the surroundings. The lawn in front of the entrance is large and spacious, with carriage drives lined with beautiful flower beds, and the grounds are laid out in an artistic manner, the tables being covered by large Japanese umbrellas of varied hues, the illuminations are brilliant, and the tasteful decorations make the gardens inviting. The large and comfortable auditorium is located on a natural knoll, making it very cool. The stage and dressing rooms are supplied with all the modern devices of stagecraft. Geatures of the garden are nicely furnished room for women and a business office for men, with telephone and telegraph service. The place is run on a temperance plan. Summer opera is now being given by the Faetkenbauer Company. The company owning this resort are among the foremost capitalists of the city, and Max Faetkenbauer is manager.

Mrs. William S. Lavine, who has been with The Chinese Honeymoon for the past two seasons, is just recovering from a severe illness of many weeks.

Harry K. Hamilton was elected a member of the Actors' Society July 5.

Emily Stevens will be a member of the permanent company to appear with Mrs. Fiske next season at the Manhattan Theatre. Miss Stevens, who is a cousin of Mrs. Fiske, has been on the stage for three seasons. She won special commendation for her performance of Miriam in Mary of Magdala.

Kate Gilbert, who has been the guest of Mr. and Mrs. Percy Brooke, at Ledgewood Farm, Conn., for the past month, has returned to New York.

THE STOCK COMPANIES.

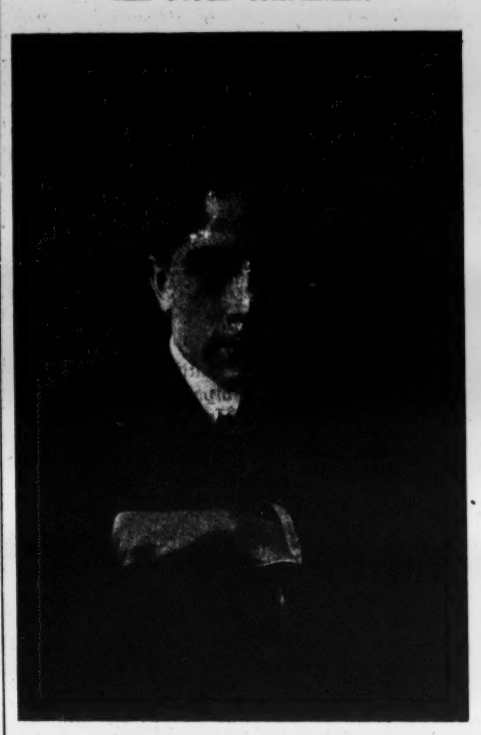

Photo by Purdy, Boston, Mass.

Charles Balsar's artistic work as leading man with the New Bedford, Mass., Stock company has won praise from local critics, and has also resulted in his receiving a number of advantageous offers for the coming theatrical year. During a long Spring and Summer season he has played a wide range of well-known characters, meeting with especial success as D'Artagnan in The Three Musketeers, Robert Brierly in The Ticket-of-Leave Man, and Michael Strogoff in the play of that name. His repertoire also includes plays by Ibsen. Three seasons with well-known organizations devoted exclusively to the higher drama fitted Mr. Balsar for a Shakespearean venture, and his personation of Romeo in an artistic and praiseworthy production of Romeo and Juliet met with marked approval in the many cities visited during his tour of forty-four weeks. Much of the success in this classic is ascribed to the kindly suggestions and advice of the late Joseph Haworth, who will be remembered as the Romeo in Mary Anderson's production of the famous tragedy. After a short vacation in New York Mr. Balsar will go to Chicago, where he has been engaged for the coming season as juvenile man with the Bush Temple Stock company.

Amy Lee has been engaged for the Summer season with the stock company at Haltnorth's Gardens, in Cleveland, Ohio.

Richard Hoyer is in his tenth week as Slavey man with the Garden Stock company.

Bertha Welby's work in the Summer stock at the Theatre Français, Montreal, has been much praised. She will close with the company July 16, and take a two weeks' much needed rest before beginning rehearsals Aug. 1 for her Fall and Winter engagements.

The second week of the McGregor Stock company at Midland Beach opened July 11 with East Lynne. Marguerite Bancroft was effective as Lady Isabel and Madam Vine. Mary MacGregor, Belle Bushman, Katherine Taylor, Arthur Bushman, John O. Hewitt, J. E. McGregor, and John Dunn were adequate in their parts. Pink Dominoes next week.

Alexander Garden has signed with Charles F. Forton for the Grand Opera House Stock company at New Orleans.

The Una Clayton Stock company, at the Theatre Français, Montreal, produced for the first time on any stage on July 11 a play specially written for Miss Clayton by W. A. Tremayne and Irving L. Hall, which Miss Clayton intends to use as a starring vehicle next season. The play was produced without a name, the management offering a prize of $50 for a suitable title. In the character of Eureka, a wild gipsy girl, Miss Clayton scored a hit, and the company gave her excellent support. The week's business was the largest of the Summer season. The following was the cast:

Eureka Welcome	Una Clayton
William Ward	William G. Beckwith
Dave Rand	Francis Morey
Jim Welcome	George Lund
Barney Sullivan	Billy Walsh
Henry Warrington	Richard Hutchins
Bill Thomas	Frank Carrol
Jeff Matterson	Bert V. Wallack
Nellie Ward	Bertine Robison
Rhode Ransom	Maude Scott
Meg	Bertha Welby
Dinah	Leah Starr

The Pines Opera Company, under the management of W. H. Fullwood, opened at the Point of Pines, Revere, Mass., Monday, July 18, with the following people: Almorah Hallam, Ethel Hunt, Clara Jerome, Martin Pache, Tom S. Martin, Henry C. Peakes, Phin W. Nares, James Donnelly, Al Henderson, musical director, and a large chorus.

Isabel Gilbert is producing The Two Orphans at Pueblo, Col., in stock this week. Oscar Graham is playing the Chevalier, Veta Henderson as Henriette, and Harry G. Hockey and Preston Kendall as Pierre and Jacques, were with Kate Claxton when she played the piece in New York. Juliette Atkinson is playing Louise.

Mrs. William Currier and her excellent company opened at Sherman's Mountain Park, June 27, to a large and enthusiastic audience, in a play by Mrs. Currier, entitled A Roman of San Antonio.

Leonora Bradley was enthusiastically received at every performance during the first week of her return to the Castle Square Stock company, Boston, where she had been a favorite for many years prior to her excursion at the beginning of this Summer season, to the Bijou Stock, Philadelpha. On the first night of her return she broke down at the warmth and length of her reception, and it was only by her will that she was enabled to speak her lines.

Beginning last Sunday, July 17, the Vinewood Park management of Topeka, Kan., offered an attraction that was a new departure in Topeka—Summer stock theatricals. F. B. Kelly contracted with Lorraine Buchanan, who last season was the star in The Billionaires, and her stock company to fill the Summer season at Vinewood. Mr. Kelly is making changes at the Park necessary to accommodate this new attraction. The stage of the sounding shell and auditorium is splendidly arranged for scenic productions, but as the repertoire of Miss Buchanan's company will be mainly musical comedy of a high order, the full equipment of scenery is not contemplated. Footlights and special scenery will be added at once and the seating facilities will be greatly improved. The floor of the auditorium will be concreted and cemented. The Buchanan company will change its bill weekly during the summer engagement. The opening attraction will be The Billionaires, in which Miss Buchanan appeared in the East. Her company opened with this play Aug. 31 at Benton Harbor, Mich.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

An evidence of the sympathy and interest shown by the Roman Catholic priests in the work of the Alliance is found in the following letter received from the Rev. Father Costello, pastor of the Church of the Annunciation, Williamsport, Pa.:

"It was very kind of you to bring the matter of the Actors' Church Alliance under my notice, and I thank you therefor. I shall be happy to be associated with the Alliance in any way in which I can be of service. If actors and actresses as a class stand on a lower moral plane than the rest of mankind (which I utterly disbelieve), is that a reason for the Church to gather her robes around her and wave them avaunt? It was Christ, and not the Pharisee, who founded the Church."

David Higgins made an address at the last service held by the Chicago Chapter of the Alliance on the stage of Powers' Theatre, in which he told the following story:

"When I was a young man and choosing a profession, it happened that I numbered among my friends one of the most eloquent Methodist ministers on the Pacific Coast. To him I went for advice, and said: 'I am undecided whether I shall become an actor or a preacher.' 'Become what you are best fitted for,' he answered. 'I think you had better become an actor.' He was wiser than I. I have never regretted my choice. Since then I have written plays. Some time I hope to write one good play. One good play is worth many poor sermons. Every sincere effort is the brother of another sincere effort. There is a spirituality in the calling of the actor, as much as there is in the calling of the minister. Edwin Booth's work showed this, particularly in King Lear. I heartily commend the Alliance, for it is the crystallization of sympathy between preacher and actor. If this movement will draw the people of the stage toward a higher moral and spiritual life, we shall have better plays and better actors."

The service was conducted by the Rev. Charles De Witt, rector of St. Andrew's Church, assisted by his vested choir. The Rev. Frederick Dewhurst, pastor of the Congregational Church, read the lesson, and the sermon was preached by the Rev. Dr. Stone, rector of St. James' Church, in which he said:

"There are three powers in the world to-day which uplift the world—the stage, the press and the pulpit. One is as potent a force for good as another. Either may be evil. In all callings, it is the men who are the bold exponents that uplift the world. The Church wishes to express her deep appreciation of the stage. There she learns how to get at human hearts, to set forth the passions that move the mind and heart. The stage makes Shakespeare live for all time, and the Church makes the Bible live for all time. We like the people of the stage to know that the greenroom of a theatre and the robing room of a church are the same in their purpose. We would like to take every actor by the hand and wish him godspeed in his work."

The service was a great success, and there were many professionals among the audience.

Rosalie de Vaux was hostess at the tea served at headquarters last Thursday afternoon, and among those present were Charles T. Catlin, Minnie Victorson, Austina Mason, Lavinia Shannon, Mrs. General Heywood, Rev. F. J. Clay Moran, Grace Bolwell, Amelia Weed Holbrook, Maggie Breyer, Ethel Brandon, Margaret Ralph, Walter B. Woodall, Mrs. Roswell L. Hallstram, Bertha Perl, Robert Wagner, Mr. and Mrs. H. S. Hadfield, Lillian Van Arsdale, Josephine Arthur, Aunt Louisa Eldridge, Catherine C. Lawrence, and many others.

Tea will be served as usual next Thursday afternoon, and all members are cordially invited.

The Garden Party to be given by the New York Chapter at the residence of Mrs. Bessie Taylor Bennington, at Bensonhurst, L. I., will be given on Aug. 15, instead of Aug. 5, as previously stated.

The Chicago Chapter of the Actors' Church Alliance will hold an informal reception in honor of Madge Carr Cooke and Blanche Ring on Tuesday, July 26, from 3 to 5 P. M., at the Palmer House.

IN FAVOR OF BELASCO.

David Bealsco has a suit in the Supreme Court against Klaw and Erlanger to recover $50,000, which he claims the booking agents of the Theatrical Trust received for his use and benefit in routing The Heart of Maryland. Some time ago the defendants moved for a bill of particulars of the plaintiff's claim. The motion was granted.

Mr. Belasco appealed from this decision to the Appellate Division of the Supreme Court. Argument was heard on this appeal recently, and on Wednesday last a decision was rendered in Mr. Belasco's favor. The order appealed from was reversed with costs against the defendants.

The decision was written by Justice Chester B. McLaughlin, and was concurred in by all his associates of the Appellate Division. Justice McLaughlin said:

This action was brought to recover the sum of fifty thousand dollars, which the plaintiff alleges the defendants received for his use and benefit.

The allegations of the complaint are, in substance, that the plaintiff is the author of a play called The Heart of Maryland; that in the month of September, 1900, he organized a theatrical company for the purpose of producing the play, and hired the defendants, who are co-partners engaged in the theatrical business, and what is more particularluy known as "booking plays" at an agreed price, which was paid to them to secure the plaintiff's company engagements throughout the United States at such times and upon such terms as in defendants' discretion seemed best for the season of 1900; that in the month of December, 1900, the same arrangement was made for the season of 1901; that after said contracts were made the defendants, in pursuance thereof, procured engagements for the plaintiff's company for certain times and upon certain terms, and in doing so received compensation from those with whom the said play was booked; that the defendants, in booking said play, contracted with themselves and others who were jointly interested with them for theatres; that the amount which they received aggregated the sum of fifty thousand dollars, which, it is alleged, was received for and belongs to the plaintiff, and for which judgment was demanded. The answer admitted that the defendants were copartners, and as such procured engagements for the play mentioned in the complaint, and denied all the other material allegations of the same.

The action being at issue, the defendants moved for a bill of particulars of the plaintiff's claim, which motion was granted, and the plaintiff appeals.

I think the order appealed from should be reversed. There is no foundation laid in any of the papers set out in the record upon which the order can properly be based. The information which the defendants seek by the bill of particulars is peculiarly within their knowledge, and this being so, they are not entitled to have the plaintiff furnish them with a bill of particulars of it (Reed *vs.* Marks, 56 App. Div., 272; Heidenreich *vs.* Hirsch, 85 App. Div., 319). They know whether they have received money for booking the play referred to in the complaint, and if so, the amount; they also know whether they have booked said play for the best possible terms, and whether they have contracted with themselves and others jointly interested with them in theatres where said play was booked. It is perfectly apparent that they have better knowledge of the subject matter of which the plaintiff complains than he has, and in order to establish his cause of action, if he has one, he doubtless will resort to their testimony or to the books and papers kept by them. A bill of particuars is never ordered when the party asking for it has as much or more knowledge on the subject matter than his opponent.

The order appealed from must be reversed, with ten dollars costs and disbursements, and the motion denied with ten dollars costs.

It is likely that Mr. Belasco will now apply to the court for access to the defendants' books and papers relating to the cause of action. The case is well advanced on the calendar, and will probably come up for trial in October. It is likely to disclose some instructive facts and figures in connection with the Trust's booking system.

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Will inaugurate their **34th Annual Season Aug. 15,** Presenting All New, Bright, Sparkling, Modern, Sensational Features, New and Striking Scenic and Costume Effects and Elaborate Auxiliaries. All phases and features of Minstrelsy ably interpreted by **8 Talented Comedians.** New Ideas in Vocalism by **12 Cultured Vocalists** and A Legitimate **Prima Donna Soprano.** Everything that Experience, Ambition, Inventive Genius and unlimited outlay can devise, will be combined in presenting absolutely the **Crowning Effort of Modern Minstrelsy. Openings for one more Strong, Funny, STRICTLY SOBER Star Comedian,** also for **Good, Fresh Singing Voices,** and **Good Musicians** (White Face First part). Also another **Property Man, Stage Carpenter, Car Porter, Cook,** Steward, Waiter, Bass Drummer (by note), Traps, Automobile Chauffeur, and Business Helpers, all with useful doubles. Kickers! Disorganizers! Boozers! Chasers and "Tourists," **Don't Answer. Can Use Good Open Time East and West.**

I take this occasion to publicly express my great appreciation of the high honor conferred upon me by the **Grand Army of the Republic** in unanimously electing me to the position of Commander of Post 359, S. N. Y., **with the rank of Colonel** a distinction of which I am truly proud—and an honor I deeply feel. I wish also to acknowledge my truest regard and pride in being presented by **Madame Jules Levy** (in accordance with the wishes of my Warm and Sincere Friend, the late world-renowned Jules Levy) with the Favorite Cornet Mouthpiece of the Greatest Virtuoso the world has ever known. **The Only! The Incomparable! The Matchless Jules Levy!** I shall ever deeply treasure this rare and touching memento, mindful of the great distinction that has been shown me, and I shall hope this precious souvenir may inspire me to greater efforts as a public musical performer. With my truest esteem for my comrades of the Grand Army, my great regard and warmest sympathy for Madame Levy in her deep affliction, and my genuine appreciation of the cordial favor of My Legion of Amusement Patrons, I am ever, sincerely,

HIRAM HENRY, 109 West 82nd Street, New York City.

BOOKS AND MAGAZINES.

THE HOLY CITY. By Thomas W. Broadhurst. Published by George W. Jacobs and Company, Philadelphia.

Thomas W. Broadhurst's Biblical drama, The Holy City, which was presented on the road two seasons ago, has been recently issued in book form by George W. Jacobs and Company, of Philadelphia. In this printed publication the play is somewhat handicapped by an introductory note by William Allan Neilson, of Harvard University, who at the outset makes bold to say: "One common response to an outcry against the degeneracy of the theatre, such as is often in our ears to-day, is the entrance into the field of stagecraft of the literary man with a mission. As a rule his condescension goes unrewarded." The rest of Mr. Neilson's introductory note is exactly what might be expected of one who asserts that a "literary man" condescends when he writes for the stage.

But when the reader gets over the irritation caused by the introductory note, he finds in Mr. Broadhurst's play a thing of very real merit, of undoubted strength, and of dramatic as well as literary consequence. The author sets forth a story of the Magdalene that is picturesque, interesting and appealing to the emotions. Many of the speeches are of a high order of blank verse, and the manner of the whole play is scholarly and dignified. Though Mr. Broadhurst takes liberties with historical fact, his inventions are never out of key with the main theme.

Warren Elbridge Price, now that he has disposed of his magazine, the original *Book Lover*, is making preparations to issue a new quarterly, of 128 pages, the four numbers a year making 512 pages, at $2 a year. It will bear the Omar atmospheric name of the *Rose Jar*, and be filled with only the roses of all lands and times' literature. About the last week in August will see it in the hands of subscribers, and 2,500 copies will be printed every three months, and sold by subscription only. It will not be seen on newsstands or in book stores. No single copy will be sold and not one copy printed over the regular edition of 2,500. Subscriptions may be sent to Warren Elbridge Price, 24-26 East Twenty-first Street, New York city.

NEW PUBLICATIONS.

Books Relating to the Drama and Music.

"The Story of the Organ," by C. F. Abdy Williams. Published by Charles Scribner's Sons, New York.

"The Story of Chamber Music," by N. Kilburn. Published by Charles Scribner's Sons, New York.

"The Adventures of Buffalo Bill," by Colonel William F. Cody. Harper and Brothers, New York.

"Shakespeare Documents," collected and chronologically arranged by D. H. Lambert, B.A. Published by the Macmillan Company, New York.

"Teutonic Legends of the Nibelungen Lied and the Nibelungen Ring," by W. C. Sawyer, Ph.D. Published by the J. B. Lippincott Company, Philadelphia.

PROFESSIONAL DOINGS.

Charles F. Berger has leased the Dorris Opera House, Phœnix, Ariz., and is now booking first-class attractions.

Harry Clay Blaney will begin his fifth and last season with Across the Pacific at Blaney's Arch Street Theatre, Philadelphia, Aug. 8. For his support he has engaged Harry W. Fenwick, Fredric Ormonde, John F. Kelly, Eddie Horan, Will Wolfe, Edward B. Bryan, Fred Preston, Frank Sanford, Major Mort Epler and his Rough Rider Band, Kitty Wolfe, Frances Desmond, Augusta Gill, and Florence Fenwick. Mr. Blaney will produce a new war play next season by his brother, Charles E. Blaney, entitled Willie Live in Japan.

Anna Vislaire sailed last Saturday on the *Philadelphia* for Paris, to remain a year

Helen Harrington has just returned from the St. Louis Fair. During the Winter, Dr. T. T. Jackson, a prominent surgeon of San Antonio, Past Exalted Ruler of the local lodge of Elks, performed a successful operation on her to remove a cancerous tumor. She pronounces the Hospital of Physicians and Surgeons of San Antonio the best hotel she found in the South. Alice MacDonnell, the superintendent, recently left Roosevelt Hospital, New York, to take that position.

Mrs. Henry C. de Mille was so interested in the reading of a play MMS. on the train from New York to her Summer home, "Pimlico," in Pompton, N. J., last Saturday morning, she says that she was carried twenty-five miles beyond Pompton, to Sterling Forest, Greenwood Lake. Percita West, daughter of the late Percy West, associated with Franklin Sargent for years, is stopping with Mrs. de Mille, in Pompton, studying her parts in Ranson's Folly and Robert Edeson's new play, by William C. de Mille. Miss West is only seventeen, very pretty, talented, and has an exceptional mezzo-soprano voice.

Maurice Meyer, acting for Fred C. Whitney, served papers on Lulu Glaser last Saturday, directing her to show cause, on July 22, before Judge Lambert, in Brooklyn, why she should not be restrained from appearing for the next two years under any other management than that of Mr. Whitney. Miss Glaser has been announced to appear Sept. 5 at the Knickerbocker Theatre in A Madcap Princess. She says her contract with Mr. Whitney expired on June 1, while he says that he has an option on her services for two years longer under that contract.

The Teatro delle Marionette, at 101 Union Street, Brooklyn, was crowded last Sunday night with Italians when a puff of smoke shot up from the wings on the right. A man in the audience shouted "Fire!" and a panic was only averted by a stage hand, who rushed out from behind the scenes and beat out the blaze with his hands. A gas jet had flared out and set fire to the flimsy setting. The sensible audience then settled into its seats and enjoyed the performance as if nothing had happened.

Lavinia Shannon, Austina Mason, and Giles Shine on July 23 will appear at Great Neck, L. I., for the benefit of the local fire department, in a playlet by Lottie Blair Parker entitled The Woman of It.

Frank Guderian and Grace Garnella were married at Hoosic Falls, N. Y., on June 26.

Contracts were signed last Saturday between William A. Brady and J. Wesley Rosenquest for the opening attraction at the Fourteenth Street Theatre on Aug. 29. The theatre has been reconstructed to meet the fire laws. The attraction dhJaseeU AlzBfrTCK,Bm6sGfrowumfwy hrd will be Al. Leech, who will appear as the star in Joseph Hart's and Melville W. Baker's musical comedy, Girls Will Be Girls. Mr. Leech is assisted by three girls called the Rosebuds, the Misses Snyder, Claire and Cook. They will be supported by a large company.

Jean Schwartz, composer of the music of Piff, Paff, Pouf, sails for England to-day on the *Kaiser Wilhelm der Grosse*, and will remain abroad until the first week in September. The principal object of Mr. Schwartz's trip is to consult with George Edwardes, the London manager, about Piff, Paff, Pouf.

Duss, the bandmaster, who is giving a series of Summer concerts at Madison Square Garden, will close for the season on July 31, and on Aug. 1 will open a two weeks' engagement at Asbury Park. He will then go on tour.

The Third Avenue Theatre, under the management of Martin J. Dixon, will open for the regular Fall and Winter season on Saturday night, July 30, with the scenic production, A Child of the Slums.

The Business Man, a play by Lee Arthur that was recently produced at McVicker's Theatre, Chicago, will be sent on a road tour, beginning Aug. 15, under the title of The Honorable Pincus Meyer.

Jay L. Packard, who is now associated with his mother, Mrs. Beaumont Packard in the management of the Packard Exchange, was married on June 27, at Alton Bay, N. H., to Lillian M. Lyons, who was last season a member of S. Miller Kent's company in The Cowboy and the Lady.

ENGAGEMENTS.

Theodore Roberts and George Thatcher signed contracts last Monday with Henry W. Savage to play the parts of Maclyn Arbuckle and Willis Sweatman in the Western County Chairman company, which will begin its season in St. Louis, and go to the Pacific Coast.

Alta Yolo, as principal contralto of the Fritzi Scheff Opera company in The Two Roses.

Robert Lorraine, to support Herbert Kelcey and Effie Shannon in Taps. When Ada Rehan opens her season Mr. Lorraine will be transferred to her forces, in which he will assume the leading roles in her repertoire.

James Phelan and John Hendricks have been re-engaged for B. C. Whitney's Isle of Spice, opening at the Majestic Aug. 8. They play the two leading Jap roles.

Delancey Barclay, Walter Harmon, and Harry Morton, for E. J. Carpenter's A Little Outcast company.

Arthur C. Aiston and J. Emmet Baxter have engaged Andrew Robson for the part of Garrick in Pretty Peggy, which they will send out next season, with Jane Corcoran in the title role.

Marie Welsh, by Henry W. Savage for the role of Nellie Wagner in The Prince of Pilsen company, that will next season tour the United States. Miss Walsh has been singing leading soprano roles in grand opera at the Tivoli Theatre, San Francisco, for three seasons.

Alice Judson, by Henry W. Savage to sing the role of Lutie in Peggy from Paris.

Henry Waltham, re-engaged by Harry Doel Parker for the Under Southern Skies company (Eastern).

Bert A. Miller, for the past four seasons assistant manager of the Grand Opera House, Reading, Pa., by Manager Earl Burgess to boom his attraction in advance. The season will open Aug. 22.

Carrie Reynolds, for soubrette roles at the Tivoli Opera House, San Francisco.

Fisher and Carroll, by Hamlin, Mitchel and Fields, to play eccentric comedy parts in Lew Fields' stock company, opening in New York about Nov. 1.

Harriet Davis, for next season with Sullivan, Harris and Woods for French dialect part or juvenile heavy.

For the Gordon and Bennett attractions: Orris Ober, specially engaged to create the part of Salome in The Holy City. Musical directors: Harlan Davis, May Fitzgerald, Therese Martin, and Eva Belle Johnson.

Burton Adams and Mrs. Adams (Alice Baldwin) are re-engaged for Deacon Mason and Mrs. Crowley with the Central Quincy Adams Sawyer company. They will enjoy their vacation, prior to opening in Atlantic City in August, at Bradley Beach, New Jersey.

Georgia Bryton-Cahill, by S. S. Shubert for the role of Fi Fi in The Chinese Honeymoon. Miss Bryton has been alternating in the character of Katie Barry for the past two seasons, but will now head one of the companies which Mr. Shubert is to send out next season.

Emma Carus, by Henry W. Savage, to sing the role of Lady Peacock in Woodland at the Tremont Theatre, Boston.

By Hamlin, Mitchell and Fields: George Richards, Louis Payne, Blanche Chapman and Rosa Cooke for their forthcoming production of Bird Centre.

OBITUARY.

Carl Clifford Barnes, the only son of Eddie and Norene Barnes, died at Linton, Ind., on June 27, of Bright's disease, aged six years. For two seasons he had been a member of the Guy Stock company, and he was considered among the brightest and most promising of stage children. He was ill for three weeks. The remains were buried at Linton.

Thomas Duncan, an old stage carpenter, who has been employed in several prominent New York theatres in past years, died in Buffalo, N. Y., on June 28. He was eighty years of age and was at the time of his death the stage carpenter of the Academy of Music, Buffalo.

Arthur Lieblee, last season a member of Richard Mansfield's company, died in Toronto, on June 29, of a hemorrhage of the lungs. He is survived by his widow, who is known professionally as Queenie May, and one child. The remains were taken to Hartford, Conn., for burial.

Frank Soule, for the past three years a member of the York State Folks company, died in this city on July 8, of plural pneumonia, aged forty-one years. He made his last appearance in Chicago on July 2, when the company closed its season.

Frank Driscoll, a young musician and composer, whose home was in Boston, died at the Grand Central Station, in this city, on July 15, of hasty consumption.

Mrs. Anna May Molyneaux, who was a member of the dramatic profession for a number of years, died at the Samaritan Hospital, in Chicago, on July 6, of uraemia. She was forty years of age.

William Lehr, a member of the Marie Dale company, died at Meridian, Miss., on June 24, of pneumonia.

Louise W. Thomas (Mrs. Ralph Cranmer), sister of Walter Thomas, died at her home at New Brighton, Staten Island, on July 5, aged thirty-one years.

Mrs. Edith Chapman, the wife of Harry Chapman, musical director of the Cozy Corner company, died suddenly at her home in Brooklyn July 16.

Benton Russ, father of Jane Cushman, died in Washington last week.

MATTERS OF FACT.

The Puritan Amusement Company, (Inc.), managing the Russ Burgess Comedians, have signed the following people for A. Scott Burns' farce-comedy, A Pair of Jacks: Philip Yale Drew, Charlotte Huntington, Harry Brookes, Leslie Marlon, Frederick Smith, Lillian May Coleman, and Murray J. Simmons. The company will carry special scenery and properties, and will have special printing.

Eva Tanquay arranged with Harry B. Smith and Gustave Kerker to write her a musical comedy to star in the coming season, and it has been finished and accepted. The title is The Sambo Girl. Miss Tanquay has in the title-role a character well suited to her ability. An excellent company of comedians and a large chorus will be carried. Miss Tanquay has retired to the country for a few weeks' rest before entering on the strenuous work of rehearsals. She will open Sept. 5.

The opening of the Interurban Lines connecting Green Bay, Wis., with some of the principal cities in Wisconsin, will be celebrated with a big carnival and street fair, commencing Aug. 28 to Sept. 3; 175,000 people are calculated to visit these festivities, and entertainments and shows of the best order only are wanted on a percentage basis to provide the amusement. The Carnival Secretary of the Fox River Electric Railroad and Power Company, at Green Bay, has charge of the arrangements.

CURRENT AMUSEMENTS

Week ending July 23.

ACADEMY OF MUSIC—Closed.
AERIAL GARDENS—A Little of Everything.
AMERICAN—Closed.
BELASCO—Closed.
BIJOU—Closed.
BROADWAY—Closed.
CARNEGIE HALL—Closed.
CASINO—Piff, Paff, Pouf—16th week—123 to 129 times.
CIRCLE—Closed.
CRITERION—Closed.
DALY'S—Closed.
DEWEY—Closed.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—Closed.
FOURTEENTH STREET—Closed.
GARDEN—Closed.
GARRICK—Closed.
GOTHAM—Closed.
GRAND OPERA HOUSE—Closed.
HARLEM OPERA HOUSE—Closed.
HERALD SQUARE—Closed.
HUDSON—Closed.
HURTIG AND SEAMON'S—Closed.
IRVING PLACE—Closed.
KEITH'S UNION SQUARE—Continuous vaudeville.
KNICKERBOCKER—Closed.
LONDON—Closed.
LYCEUM—Closed.
LYRIC—Closed.
MADISON SQUARE—Closed by Mayor, Feb. 4.
MADISON SQUARE GARDEN—Duss Orchestra.
MADISON SQUARE ROOF-GARDEN—Paris by Night—3d week—14 to 19 times.
MAJESTIC—Closed.
MANHATTAN—Closed.
MENDELSSOHN HALL—Closed.
METROPOLIS—Closed.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Closed.
MINER'S EIGHTH AVENUE—Closed
MURRAY HILL—Closed.
NEW AMSTERDAM—Closed.
NEW GRAND—Closed.
NEW STAR—Closed.
NEW YORK—Closed.
NEW YORK ROOF—Vaudeville.
OLYMPIC—Closed.
ORPHEUM—Closed.
PARADISE ROOF-GARDENS—Vaudeville.
PASTOR'S—Vaudeville.
PEOPLE'S—Closed.
PROCTOR'S FIFTH AVENUE—Who is Brown?
PROCTOR'S FIFTY-EIGHTH STREET—Closed.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—Myles Aroon.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Closed.
TERRACE GARDEN—Closed.
THALIA—Closed.
THIRD AVENUE—Closed.
VAUDEVILLE—Closed.
VICTORIA—Closed.
WALLACK'S—Closed.
WEBER AND FIELDS—Closed.
WEST END—Closed.
WINDSOR—Closed.

THEATRES AND ROOF-GARDENS.

Keith's Union Square.

Olive May and J. W. Albaugh, Jr., make their New York vaudeville debut this week in a comedietta called The Girl from Kansas, by Grant Stuart. Others in the programme are George Thatcher, Johnson and Wells, Yankee Comedy Four, Hines and Remington, Alburtus and Bartram, Claudius and Corbin, Bruce and Daigneau, Smith and Gorman, Jordan and Harvey, Gorman and West, Hedrix and Prescott, McPhee and Hill, and the biograph.

Tony Pastor's.

Watson, Hutchings and Edwards head a bill embracing Hathaway and Walton, Sullivan and Pasquelina, Three Madcaps, May Leon, Garden Trio, Arlington and Delmore, Coulter and Starr, Morris and Morris, Hoyt and Waller, Revere Sisters, Waldo, and the vitagraph.

Proctor's Fifth Avenue.

The stock company presents a revival of the farce, Who Is Brown, which was given its first production here last Summer. The cast includes Malcolm Williams, Al. Phillips, Albert Roberts, William J. Butler, Lotta Linthicum, Marion Berg, Mathilde Deshon, and Margaret Kirker. Robert T. Haines and Laura Hope Crews are a special feature, presenting Their Honeymoon. Others in the olio are Rose and Hatch, Rackett and Hazard, J. Warren Keane, Perry and Randall, Malcolm Shackleford, and the kalatechnoscope.

Proctor's 125th Street.

Robert T. Haines and Laura Hope Crews are a special attraction, appearing here and at the Fifth Avenue. The stock company presents Myles Aroon, with Donald Brian in the principal role, assisted by Adelaide Keim and other favorites. Dorsch and Russell, Murphy and Andrews, Van Fossen and Macauley, and the kalatechnoscope make up the regular olio.

Proctor's Twenty-third Street.

For Lizette, a playlet by Mark De Courcy, is the chief attraction of a bill embracing the Simpsons, J. Warren Keane, Rose and Hatch, Lillian Bender, Wallace Widdicombe and company (first time here), Charles R. Hargreaves, Mortimer Bassett, and the kalatechnoscope.

Madison Square Roof-Garden.

Weber and Rush's company in Paris By Night remains as the attraction. The cast includes Fleurette De Mar, Toma Hanlon, Edgar Temple, Ben Welch, Hugh Cameron, Madge Lawrence, and Sylvia Beecher.

Paradise Gardens.

The bill includes Paul Spadoni, Hill and Silviany, Charles T. Aldrich, Pewitt, Merian's dogs, Rice and Prevost, Collins and Hart, the Great Kartelli, Al Wals, and Parsifalia with Eleanor Falk.

LAST WEEK'S BILLS.

PROCTOR'S TWENTY-THIRD STREET.—The programme last week was remarkable in many ways. There were fourteen acts on the bill, and the number of performers actually employed was thirty-nine. There were no less than four brand-new acts, including vaudeville debuts by several well-known players, so that the seeker after novelty was more than well repaid by a visit to the playhouse. It has been Mr. Proctor's very laudable custom for several seasons past to give an opportunity during the Summer months to those having new acts of merit to show their talents, and many of those who have been given the opportunity have more than "made good." To the critic who makes the wearisome round of the vaudeville theatres, the programme last week afforded an unusual treat. Of course, there were a few old-timers, but they only served to make the newer offerings more acceptable. The event of the week was the first appearance in vaudeville of Robert T. Haines and Laura Hope Crews, both of whom have been identified with prominent Broadway productions. They presented a comedy sketch called Their Honeymoon, written by Genevieve G. Haines, who is the wife of Robert T., and well known through her play, Hearts Aflame. The scene of the comedietta is laid in a furnished flat in New York, to which a young couple have gone to spend their honeymoon. The stage is divided into three rooms, showing the parlor, bedroom and kitchen. Most of the action takes place in the kitchen, and the comedy is founded on the efforts of the young wife to prepare breakfast. She makes many ludicrous and far-fetched mistakes, but the wisdom of Mrs. Haines in stretching a point or two was shown in the loud laughs that came, especially from the women in the audience. Another amusing incident was the arrival of an old maid who wanted to take elocution lessons from the young husband, who had advertised for pupils as a means of keeping the wolf from the door. The honeymooners, by the way, belonged to very "swell" families, and had eloped in opposition to the wishes of their respective parents. Just before curtain time two letters arrive, containing checks for $1,000 each, and a full supply of parental forgiveness, and the young couple start off to get their long delayed breakfast at Sherry's before going home to receive the blessings of their fathers and mothers. The stage was realistically set, the props including a gas range, a folding bed and other accessories of the furnished flat. The piece was intelligently and briskly played by Mr. Haines and Miss Crews, and proved extremely diverting. Elena Pierce as the old maid who wanted to recite, and W. D. Stone as the janitor, rendered good support. The International Operetta company presented for the first time here an Amish operetta called Love Will Find a Way. The book and lyrics are by Charles M. Howell and the music is by Hugo O. Marks and D. P. R. McNeal. The scene is laid in Lancaster County, Pa., where the Amish people have their headquarters. Judging from their appearance in the operetta, the Amishes are a cross between the Shakers and the Dunkards. As this is their first appearance before the footlights the event is worthy of more than passing notice. The plot of the operetta is simple in the extreme. There is the heavy father with a pretty daughter who is distinctly opposed to marrying a silly-looking member of the Amish community, and prefers a dashing youth from the city, who has laid siege to her heart in vigorous fashion. The comic relief is afforded by an old maid sister of the heavy father, who has designs on the Amish man who wants to marry her niece. The Amish youth gets stupidly drunk on a half pint of whiskey; his condition is discovered by the heavy father, and the union of the city man and the Amish girl is rapidly consummated. The dialogue is neatly written, though it betrays no great amount of originality, and the lyrics fit in very nicely with the excellent music. There are seven numbers in the score, one of which, called "My Amish Maid," was encored repeatedly. "Love Will Find a Way, Dear Heart," and "My Dresden China Maid" were also applauded. The cast was made up of people who are not well known here, but they were all equal to the parts assigned them. Florrie Clements as Martha, the heroine, is a pleasing soubrette with a sweet voice, and George Mitchell as Jack Huntley, the city man, showed a well cultivated and powerful tenor to advantage. Percy Leach as Deacon Goodman was amusing in a harmless sort of way, and Jack Simonds as the heavy father was appropriately Amish. Nellie Sterling played the maid of uncertain age in a conveneional way. There was a chorus of eight Amish milkmaids in Quaker-y costumes, who worked hard. The production was under the stage direction of Percy Leach, and the orchestra was cleverly directed by Hugo Marks, composer of part of the music. Kizie B. Masters and company appeared in A Romance of the Red Cross, a dramatic sketch, for which the Franco-Prussian war serves as a background. A Frenchwoman, who is a Red Cross nurse, is stationed at an hospital within the German lines. An old German officer has fallen in love with her, but she is engaged to a youth of her own country who is in the French army. This young man finds his way through the lines to his sweetheart, and the lovers are surprised by the old German as they are talking together. The Frenchman is introduced under an assumed name, but it does not take the German long to discover his identity. After some hot words the German officer allows his better nature to have full sway, and hands the Frenchman a passport good for himself and the nurse, so that they may fly to America and be happy. Miss Masters played the nurse and was ably supported, especially by the man who played the German, whose name did not appear in the programme. Cranks is the name of a sketch offered for the first time here by Elwood F. Bostwick, who not only wrote the act but played the leading part. There are three cranks in the playlet, a man who is a crank on horses; his wife, who is a crank on automobiles, and a servant girl who is cranky on the pronunciation of her name, which happens to be Gwendolyn. The husband and wife have a long argument on the relative merits of horses and autos, but come to no agreement. The husband is invited out to ride by a friend who has purchased a new machine, and returns delighted with the experience. He makes arrangements by telephone for the purchase of a big touring car, and just as he has given the order there is an explosion outside, and his wife comes in badly mussed up after a lively experience in an auto that she tried to manage herself. The curtain falls, and the audience is left to wonder whether the man will buy the machine or not. The skit is trivial, but rather amusing in spots, chiefly on account of a very clever bit of character work done by Bertha Morrell as the servant. She used a most extraordinary dialect, which was a cross between Swedish and Irish, and delivered her lines in a way that evoked shouts of laughter. Mr. Bostwick and Marguerite Starr as the husband and wife played with considerable spirit, but Miss Morrell carried off the laughing honors. Among the regular vaudevillians who appeared first prize was won by Ford and Wilson, whose singing, dancing and joking were unusually good. They are apt at introducing timely topical jests and got a good laugh on every new line used in the act. Gus Williams monologued and recited as usual. Dorsch and Russel scored heavily in their original and effective musical act. Sailor and Barbaretto presented their familiar singing act, winding up with "My Pink Pajama Girl." Miss Sailor has grown more plump in the past year, and she will have to go into training pretty soon if she wants to make a "cute" picture in her pajama suit. Martine and Balmo, Phillips and Layton, Gregory and Lind, Perry and Randall, Zano, and the kalatechnoscope were also in the bill. The houses were big, owing, no doubt, to the great popularity of Mr. Haines and Miss Crews.

KEITH'S UNION SQUARE.—Rose Stahl, assisted by Prince Millar and Eleanor Blanchard, headed the bill in James Forbes' sketch, The Chorus Lady, which was reviewed in this column when it was produced at Proctor's a few weeks ago. Miss Stahl and the playlet made excellent impressions on the Keith audiences. Her Busy Day, a comedy sketch by James Clarence Hyde, was given its first presentation here last week, with a cast including E. R. Phillips, Grace Hadsell, and W. L. West. The scene is laid in the office of a female doctor with an uncertain practice. A young business man from Chicago, who has only half an hour to spare, and who is in love with the doctress, calls to propose. The action of the play is taken up with his efforts to declare himself, get the young woman's consent, and catch his train. The proposal is interrupted by the entrance of a fussy old patient, and the Chicago man uses drastic measures to get rid of him. The proposal is finally made, the girl accepts, and the hustler from Chicago rushes off with two minutes to catch his train. The sketch is an amusing trifle, and contains some good dialogue and one or two funny situations. Mr. Phillips was excellent as the hustling man of business, and Miss Hadsell was fairly satisfactory as the medical lady. Mr. West played two small parts quite cleverly. The Trocadero Quartette, consisting of Joe Birnes, Jack Sample, Steve Pideau, and Walter Brower, made a hit of large proportions. They are made-up as darkies of the old school, and sing very cleverly. Their skit is called The Telephone Agent, and the telephone song is a feature of the act. All four men are good singers with excellent voices, which blend well in the various selections they introduce. The skit is enlivened now and then by bits of comedy cleverly introduced. As an encore they sing four different songs together, uniting the airs harmoniously. Rice and Prevost, not getting enough exercise by their nightly appearance at Hammerstein's Paradise Gardens, came down here and went on twice a day, in addition to appearing uptown. Their act, it is needless to say, was a big laughing hit. Joe Flynn had some new sayings and parodies and was liberally applauded. John Zimmer's smart juggling tricks were well received. Williams and Slater did some extra fine dancing, and did coon-shouting that was above the average. The Jack Theo Trio astonished with their acrobatic stunts. Add Holt's monologue was rather tame, but he has a brisk way of singing his songs. Charles and Ada Kalmo, Leonard and Drake, with imitations of animals; Bell and Oliver, and the biograph helped the spectators to forget the warm weather.

PROCTOR'S 125TH STREET.—The Charity Girl, by Fred Williams and G. L. Stout, originally produced by Annie Pixley, was the offering by the stock company here last week. Pearl Haight was especially engaged for the part of Cherry Ripe, and she easily carried off the honors. Adelaide Keim as Violet Craven did excellent work, and Augustus Balfour scored as Duke Craven. W. J. Butler as Curry Mangoles, Wallace Erskine as Cecil Harcourt, and Harry Webster, Julian Reed, Percy Barbat, William Cullington, George Howell, and Anna Whipps were entirely satisfactory. Clarice Vance headed the olio and her songs were warmly encored. Christian and Turner, Malcolm Shackleford, and the kalatechnoscope pleased.

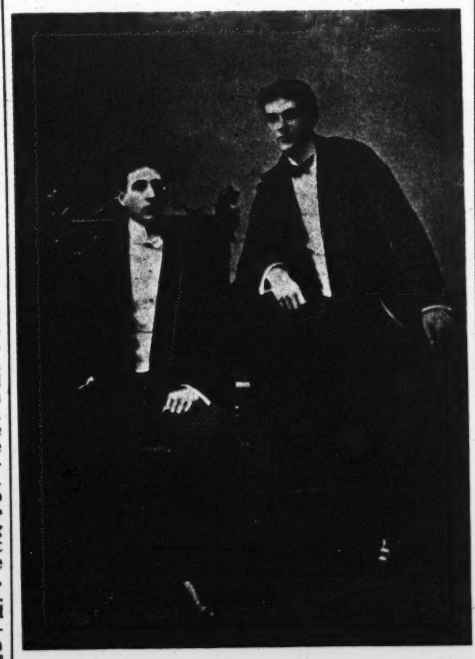
TONY PASTOR'S.—The Orpheus Comedy Four were the headliners, and their good singing and amusing comedy served as good antidotes for the heat waves that swept over the city. They have their act in fine working order and it proved a big hit. Mr. and Mrs. Joseph J. Dowling were an added attraction. They played The Sage Brush Widow, in which Mr. Dowling has an opportunity to impersonate one of those blustering Westerners for which he is famous. McIntyre and Rice made one of the laughing hits of the week in their screamingly funny sketch, Brannigan and the Leading Lady. The act would be just as funny if two or three objectionable expressions were cut out of it. The word "hell" is especially inappropriate on a very sultry Summer afternoon, when people go into vaudeville theatres to escape the heat, and whatever germ of humor there is in the use of the word during the Winter is certainly not apparent during the dog days. These few words may be read with profit by several other performers, who imagine that they are making themselves solid with their audiences by jocund references to the lower regions. THE MIRROR has called attention to this matter before, and it will keep on referring to it until the evil is remedied. Dean Edsall, who is a clever young actress, made a successful bid for favor in The Two Rubies, in which she was ably assisted by Arthur Forbes. James and Sadie Leonard took the place of the Sully Family and pleased with their comedy sketch. Joe Morris, who tells Hebrew jokes and plays the bagpipes, presented an incongruous picture that tickled the fancy of those who like odd things. Dudley and Chesiyn, duettists; Devere and Shurts, comedy acrobats; Martin and Ridgway, comedy and wire act; Corrigan and Dove, in Dinah's Whereabouts; Morris and Daly, Irish comedy duo; Wilbur Amos, eccentric juggler, and the vitagraph were also in the bill.

PROCTOR'S FIFTH AVENUE.—Rival Candidates, by I. N. Morris and C. T. Dazey, was played by the stock company last week. The piece was produced under the stage direction of Malcolm Williams, who also played the leading part. The scene of the play is laid in Saratoga, and the plot is a mixture of politics and love, with the usual results. Mr. Williams, as John Douglas, and George Bryant, as Richard Bashford, were the candidates. Lotta Linthicum was a dashing young woman and Loretta Healy had an ingenue part that fitted her well. Estelle Mortimer, as a newly rich woman from the West who is trying to cut a dash in Saratoga, was most effective. Others in the cast were H. Dudley Hawley, as a Yale football player, Edwin Fowler as a broken-down opera singer, William Hawley as a young politician, Albert Roberts as a jockey, and Marion Berg as a girl tied to her mother's apron strings. Gus Williams appeared here as well as at the Twenty-third street house. Lawrence Crane, with his new white suit and his black velvet curtain, made quite an impression. The Three Westons, Libbie Arnold Blondell, Falardo, Parson Sisters, Myers and Rosa, and the kalatechnoscope were the other numbers.

PARADISE GARDENS.—Merian's wonderfully trained dogs were added to an already good bill last week, and their pantomime, The Faithless Wife, caused no end of laughter. Paul Spadoni, Charles T. Aldrich, Willy Zimmerman, Hill and Silviany, Pewitt, Sisters Gasch, Rice and Prevost, Collins and Hart, Al. Walz and Parsifalia, with Eleanor Falk in the leading role, continued to win favor.

MADISON SQUARE ROOF-GARDEN.—Paris by Night, the tuneful musical comedy, is having a successful Summer run. Now that the players are easy in their parts, the laughs are more frequent and the whole entertainment moves with a briskness and snap that is most agreeable. Charles Robinson succeeded Harry Vogel last week as Sleuthski, the Russian spy, and gave an excellent performance of the part. A new song called "Michael Feeney" was introduced by Mr. Robinson, assisted by ten girls, and it made a decided hit.

LATIMORE AND LEIGH.



Latimore and Leigh, known as "Those Mysterious Fellows," have been together for the past eight years, first doing a double magical act, but for the past four years devoting their time to perfecting and presenting cabinet mysteries and large illusions. They are pronounced by press, public and managers to be the cleverest executors of the substitution mystery extant, using their original ideas and methods. They use no doubles nor do they assume any disguises, but appear as themselves at all times during their act. They have appeared in the leading vaudeville houses and have also been featured with numerous road attractions. They have just closed a forty-one weeks' engagement as the vaudeville feature of the Myrkle-Harder Stock company, and received the largest salary ever paid to any similar attraction for such a long season.

CHARLES W. YOUNG.

Photo by Feinberg, N. Y.

Charles W. Young began as an entertainer by dancing the "Essence of Old Virginny" at a benefit given to the old-time minstrel, Tim Woodruff, at the Palace Varieties, Cincinnati, O., late in the 'sixties. Dan Bryant thought so well of Young as a dancer that he persuaded J. K. Emmett to take dancing lessons from him. Young then was basket boy at the Palace. Mr. Emmett was an apt scholar and rewarded Young by helping him to secure many good engagements after he had finished his apprenticeship with Woodruff. For several years Young played all the variety theatres West and South. In 1873 he and James McIntyre, of McIntyre and Heath, toured with Barnum and Older's Circus through Texas. Soon after that Young joined Denver's Humpty Dumpty company, in which he was successful for two years. One Tuesday morning Tony Pastor was going into his new theatre on Broadway, when he received a telegram from Charles L. Davis from Albany, saying: "Send me song and dance man and comedian to open to-night." He sent Young to Albany on the first train to play at the Adelphia for five nights, and he remained there two seasons. Young then went back to Cincinnati and played at Heuck's and the National Theatre for two seasons, where his rendition of "Flewy Flewy" placed him in all of the first-class variety theatres from Emmett's Academy of Music in Chicago to the Howard Athenæum in Boston. In 1880 he formed a partnership with Sage Richardson and traveled with Snellbecker's Majestics. The following season they were with Happy Cal Wagner's Minstrels. After the death of Richardson Young joined Rice and Hooley's Minstrels for the balance of that season, and then joined J. H. Haverly, with whom he remained three and one-half seasons. He then deserted minstrelsy for farce-comedy and was engaged by J. M. Hill for Murray and Murphy's company in Our Irish Visitors, playing as the Dude for seven seasons. Since then he has played for William A. Brady three seasons, one season with Charles Frohman's Edna May company, and one season as Templeton Fake with Nellie McHenry in M'liss. Last season he played one of the leading roles in Percy G. Williams' Deserted at the Altar, and has been re-engaged for the coming season. Mr. Young is the seventeenth oldest living member of the New York Lodge of Elks, a Royal Arch Mason, a Knight of Pythias, and one of the pioneers of the colony of actors at Mt. Clemens, where he has spent his Summer vacations for twenty-four years. It is always a pleasure for him to render any assistance possible to professionals who visit the "Bath City" for health or pleasure.

AN ACROBAT'S ROMANCE.

Louis Gardner, a young acrobat, whose back was broken by a fall from a trapeze some time ago in London, arrived in New York last week, and was taken to his home in Milwaukee, where he will pass the remainder of his life, a helpless invalid. That he will not want for all the comforts and luxuries he may require is due to the generosity of J. Pierpont Morgan, who is taking care of him through gratitude for a heroic act performed by Gardner many years ago. Gardner was walking on Fifth avenue one afternoon, when he saw a runaway horse coming down the street. Without a thought of his own safety, he jumped for the animal's head and succeeded in stopping him in the nick of time. In the carriage were Mrs. Morgan and her daughter, and they declared that their lives had been saved by the splendid courage of the young athlete. When Mr. Morgan heard of the accident to Gardner he gave orders that he should have the very best medical attendance, but in spite of several delicate operations he did not recover his usual strength, and on account of the nature of his injury he will never be able to appear in public again. Mr. Morgan sent him back to his home in Milwaukee, and will see that he wants for nothing for the remainder of his life.

THE SNOW MAN.

The latest dramatic offering from Chicago to the New York theatre-going public is entitled The Snow Man, a playlet written by Mrs. Fanny Locke MacKenzie, which will be presented at Proctor's Twenty-third Street house for the week beginning July 25. Mrs. MacKenzie is well known in the social and literary life of Chicago, and is the daughter of an Episcopal minister, the late Rev. Clinton D. Locke. Her play is said to be quite clever, bright in its dialogue, presenting several amusing and unusual situations growing out of the misunderstandings of a young married couple in fashionable life. The roles are taken by John W. Mitchell and Grace Merritt. Mr. Mitchell was a member of Kirke La Shelle's staff last season, and Miss Merritt's last appearance in New York was on Broadway with H. Reeves-Smith in An African Millionaire, and both are said to admirably fit the parts, and present a delightful, high class comedy of the character that is growing so popular with the patrons of our leading vaudeville houses.

LEE TO DRAMATIZE DICKENS' STORY.

Kenneth Lee has been commissioned by Harry Gwynette to make a one-act play from Charles Dickens' Boots at the Holly-Tree Inn, which will be presented in vaudeville by Mr. Gwynette in the near future. Mr. Lee is the author of two of the most successful acts in vaudeville, When Two Hearts Are Won and A Quiet Evening at Home, both of which have been before the public for several seasons.

LILLIAN CARLSMITH COMES IN.

Contracts were signed last week at Robert Grau's offices for the appearance in vaudeville next season of Lillian Carlsmith, the distinguished contralto. Miss Carlsmith has appeared as soloist wth the Boston Symphony Orchestra and has filled many notable concert engagements throughout the country. It is expected that her appearance in vaudeville will create something of a stir.

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All return dates. That is the reason.

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At Proctor's 23d St. Theatre, week of July 11. **Everybody liked it.** Address 27 W. 64th St., New York.

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But as an out-and-out laughter provoker the turn of the "Tossing Austins" was far and away the best in the programme for its undoubted cleverness and remarkably funny comedy; and the house simply roared while this particular contribution was proceeding.—*Sydney Herald, May 30.*

GILLIHAN and MURRAY

All this month on the Orpheum Circuit, with the Palace, London, to follow.

A SMALL TIP.

Take our advice, boys, and push things along.
Never quit, and don't cry.
Just think, "*Well, I'm It.*"
And if you get the grit
It will never be "*Root Hog or Die.*"

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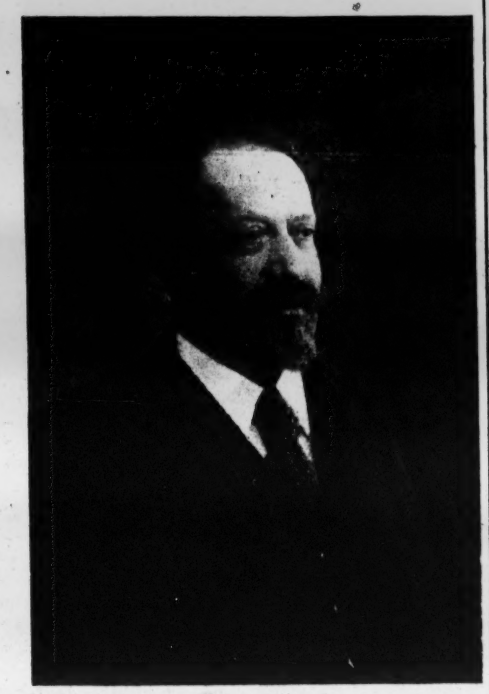
Presenting his original one-man sketch,

THE FAKIR.

New and original business—all comedy. Booked up to April, excepting few weeks in August, September and January. Address as per route. "Have a Murphy and Willard?"

HENRI GROS.



The picture of Henri Gros that appears above should have appeared in the article on English music hall managers by Henri Hibbert which was printed in a recent issue of THE MIRROR. Mr. Gros is the principal member of the firm of Henri Gros and Company, wine merchants, of London, and is also deeply interested in some of the leading music halls of England. He is managing director of the Metropolitan Theatre of Varieties, Limited, and of the Chelsea Palace, and chairman of the Euston, Limited, and Walthamstow Palace. He was elected President this year of the Music Hall Benevolent Fund, one of the finest institutions of its kind in the world, and is now in his fifth year as President of the London Entertainment Protection Association. Mr. Gros is highly respected for his integrity as a business man, and numbers his friends by the thousands.

VAUDEVILLE IN BROOKLYN.

At Brighton Beach Music Hall this week George Primrose and the Foley Boys are headlined. Leonard Grover, Jr., and company, Quaker City Quartette, Hoey and Lee, the Two Roses, Tony Wilson and Heloise, Lawrence Crane and Myra Amoros complete the bill.

Henderson's Music Hall at Coney Island offers the following: Milani Trio, New York Comedy Four, Hawthorne and Burt, Drawee, Potter and Hartwell, Mr. and Mrs. Dan Hiatt, Gregory and Lind, Bison City Quartette, Lutz Brothers, Harry Pilser, Gaston and Stone, Smith and Bowman, Bessie Louise Penn, Wells and Arthur, Lydia Hall, and Messenger Boys' Trio.

Both Dreamland and Luna Park are featuring big vaudeville bills.

Bergen Beach is steadily increasing its many attractions and business is satisfactory.

At Manhattan Beach Theatre Jefferson De Angelis and company in The Toreador are scoring heavily. Herrmann the Great and Shannon's Band are the matinee attractions. Pain's fireworks on the blowing up of the Philadelphia in 1804 are of great interest and draw big crowds.

At Morrison's Theatre, Rockaway, Dan McAvoy in Sally in Our Alley is the feature act. Mr. and Mrs. Sidney Drew are easily the headliners, followed by such well-known attractions as the Boys in Blue, Smith and Campbell, the Misses Delmore, Josephine Davis, and the Belleclaire Brothers.

AERONAUT KILLED AT MONTREAL.

James Anthony Bennett, a well-known aeronaut, met his death on Saturday afternoon last while giving an exhibition at Riverside Park, Montreal. He fell from his balloon when it was over the St. Lawrence River in full view of many thousands of people. His wife was among the spectators, but as she knew he had a life belt on, she did not worry until Sunday, as she expected that he would land somewhere and turn up safe and sound. The body was found near Longueil, a village across the river from Montreal. Bennett was thirty-three years of age and had made many successful ascensions throughout the country. He was born in Bristol, England.

BIG CIRCUS MAY GO TO CONEY.

It was reported yesterday that the Barnum and Bailey Circus may be a permanent feature next Summer at Steeplechase Park, Coney Island. Negotiations are now under way, and if a satisfactory agreement is reached, George C. Tilyou will have a card that will give his newer rivals at Dreamland and Luna Park something to worry about. The Steeplechase Park company has secured several acres of land to the west of the resort, and there will be plenty of room for the big circus, as well as a big reproduction of the Pike at the St. Louis Fair, which will be one of the Steeplechase attractions next year.

TRAINER BITTEN BY TIGRESS.

Herman Weedon, the animal trainer, appearing at Bostock's, in Coney Island, had another adventure on Wednesday last with one of his pets, a tigress named "Goldie," and as a result will go through life minus a part of one of his fingers, which was bitten off by "Goldie" in full view of the public during an exhibition. Last Summer the same animal attacked Weedon, and he spent two weeks in the hospital as a result. He has had numerous encounters with her, but, with the dogged persistence that characterizes every born trainer, he insists upon retaining her in his group of animals. Weedon speaks lightly of his latest injury, and after the wound was dressed he was prepared to go on as usual in the evening.

BONNIE MAGINN JOINS WEBER.

Bonnie Maginn, who won her way to popularity at Weber and Fields' by doing some extraordinarily lively dancing as one of the front row girls, and who left the music hall two seasons ago to join another company, will return to the scene of her first success next season. She has signed a contract with Joseph M. Weber, and will be a prominent member of the Weber and Ziegfeld company. It is said that her salary will be ten times as large as the one she received when she made her first appearance with Weber and Fields.

JOHN T. TIERNEY VERY ILL.

John T. Tierney, the Irish comedian, is in the City Hospital, Baltimore, under treatment for a broken hip. While he is receiving excellent medical treatment, the chances are that he will be crippled for life, and may be unable to resume his work on the stage. Mr. Tierney has many friends in and out of the profession who will be very sorry to hear of his misfortune.

NEW TEAM FORMED.

Henry Frey, formerly of Frey and Fields, and Dave Ferguson, formerly of Ferguson and Watson, have joined hands to do a double Dutch act called The Foxhunters, written for them by Frank Kennedy. The new team will be known as Frey and Ferguson and have already begun to book time for next season.

VAUDEVILLE IN LONDON.

MIRROR BUREAU.

TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.,

LONDON, July 9.

Another charming importation from France is Mlle. Celia Galley, and the Palace management have to be congratulated in securing her talented performance. Her versatility leads her to high ambitions, for the impersonations of Sarah Bernhardt, Rejane, Yvette Guilbert and Otero must require a lot of study and not an ordinary ability. That she is clever is beyond doubt, for she successfully humorizes the dramatic attempts of Bernhardt and Rejane, especially the former in Camille, without making them appear ridiculous. Her Yvette Guilbert was excellent, and as La Belle Otero, although she did not look the part, her mannerisms in it resembled those of Otero wonderfully well.

Appearing on the same bill are Burke, Andrus and "Frisco" in their pantomime absurdity, After Covent Garden Ball, and they were very funny. In "Frisco," the donkey, they have a valuable partner, who sagaciously adds to the merriment by upsetting them frequently in a miniature hansom cab. They were well received and proved an amusing item on the bill. La Tortajada ought to be happy over the ovation she receives nightly at the Palace, in spite of the fact that her audience there requires a good deal of rousing into enthusiasm. Her dresses are elaborate, without being too showy, but they only add a trifle to obtaining her unanimous success, that lies solely in her natural eloquence when portraying the passions of Southern Europe. Robert Michaelis is back again on the bill and renders two songs rather well, scoring with "Bedelia," sung in French, which sounded very attractive that way. It is fortunate that the Eight La Scala Girls in their medley of popular French songs do not depend entirely on their accent to pull them through. They are prepossessing and have a charming style. Arthur Roberts is still on the bill and has had an excellently successful run, leaving next week for a vacation. His *potpourri*, entitled Where's the Count? is screamingly funny. Godwynne Earle and Daisy Jerome, two American girls, are still dancing and singing themselves into favor, and should be satisfied with their engagement in that luxurious theatre.

As an exclusive West End attraction, Mr. Hitchins, of the Empire Theatre, obtained an excellent bioscope reproduction of the Hackenschmidt and Jenkins wrestling match, as I describe below, and which was most realistic, especially perhaps to Jenkins, whom I noticed among the spectators, as he watched the Russian winning the contest on the pictures, as he actually did last Saturday night. A most charming addition to the programme at the Empire is Miss L. Hicksich, who besides having a charming voice has a most engaging presence. Whistling Tom Browne, T. Nelson Downs and Teschernoff's dogs and ponies are still big attractions on the bill.

In spite of the sultry weather, when it is preferable to be searching for breezes, I must say that London music halls have no reason to complain of lack of attendance. The Alhambra always plays a good bill to packed houses, and it is a big house to fill. A most excellent turn is Perzina's monkeys, and the pranks and tricks they are put to evoke much aplause. Besides the nine monkeys, Perzina shows a talent for training in his three cockatoos and a cat, which perform in the act with great finish. This is one of the best turns of its kind that I have seen. Colonel Bordeverry, who, I understand, is booked to go to America in the near future—seems to be more accurate with his marksmanship than on the first night I saw him, and he proved himself a truly fine shot. The Colonel in his transatlantic engagements should find many skilled competitors, but undoubtedly they will have to be very skilled to make anything of a show with The management guarantee that single bullets only are used.

A newcomer on the bill is Joe Almasio, who juggles with dexterity. Lalla Selbini, the juggling cyclist, makes her retiring bow from the Alhambra stage to-night, where her charming personality will be missed. She starts on the Moss Tour, as do the Pantzer Brothers also. Mlle. Selbini being matrimonially related to one of them. Mlle. Anna Dancrey, however, remains to grace the bill, and one has to enter the Alhambra to feel enchanted away from the heavy atmosphere of London bustle to the gayety of a Parisian boulevard.

With a heap of good press notices in advance of his comedy, Loney Haskell made his London debut at the Oxford last Monday night, and made a decidedly good impression—in fact (most unusual event) he lived up to the press notices. There was quite a bevy of Americans there to welcome him, amongst them being Teddy Marks, Sydney Grant, Horace Goldin, Whistling Tom Browne, Wilson, of Wilson and Waring; Wood, of Wood and Bates, and his charming wife, Jessie Merrilees, besides most of the important agents in town. Haskell felt his way with an excellent amount of tact, and attracted his audience by his good-hearted appearance and vividly-expressed humor. Reports go for a big hit with him at the Oxford, and I can readily see him duplicating the success he has made at home. Dorothy L. Clark has a most charming personality and proved herself a capital descriptive vocalist. Hackenschmidt, the wrestling attraction on the bill, is still hungry to meet all comers in the Græco-Roman style. Binns and Binns are scoring a big hit in their well-known musical act.

Mr. Verstone, who visited the Britannica, Hoxton, sends in a good account of the Dardinis, who reminded him somewhat of Bedini and Arthur, who are in New York. They introduce the colored servant breaking plates *ad lib.* very humorously, and if it is an imitation of the aforementioned tune Mr. Verstone thinks it a very flattering one. "Bill," the educated pony trained by James Devoye, is one of the "cutest" animals before the public to-day, for it certainly displays an almost human ingenuity in deciphering its master's conversation and in a game of cards which it plays with one of the audience. A company of acrobats who seem to be popular wherever they perform are the Estrellas, and Mr. Verstone thinks they are well worthy to be considered for America.

I was more than astonished at the fashionable audience which was present at the Albert Hall a week ago to witness the famous wrestling match between the Russian lion, Hackenschmidt, and his American challenger, Tom Jenkins. I had hopes that Tom would have won to celebrate the Fourth of July properly, which day passed off very quietly in London. If skill and intelligence had anything to do with the winning, Jenkins should have been the victor, but in both bouts the Russian in sheer strength outmatched his opponent, and, with what skill he possessed, after two long, hard tussles, won the day. Jenkins need not be ashamed of his defeat, for he showed a wonderful fight. It took Hackenschmidt 20 minutes 37 seconds to pin Jenkins to the mat in the first bout, and in the second Jenkins showed signs of fatigue and was beaten in 14 minutes 27 seconds, to the great disappointment of his followers.

Witmark Brothers have published the score of the new ballet, Killarney, which was produced at the Winter Garden, Blackpool, last Monday.

Roberts, Hayes and Roberts, who sailed yesterday on the *Cedric*, return to England May 29, 1905, for a tour of thirty-nine weeks.

American performers will be sorry to hear that S. Kelly, the head property man at the Empire Theatre, died last Saturday at the Isle of Wight.

Sydney Grant expects to sail on July 15

The Chamberlins headed the bill at the Empire Theatre, York, and made a big hit there.

Humes, Ross and Lewis are billed to appear at Shepherd's Bush Empire next week.

Felix Dumas sailed for America last Thursday on the *Graf Waldersee*.

Guy D. Hackney, negro comedian, has been engaged for another season with the Go-Won-Go Mohawk company.

Through this column I wish to thank Will H. Fox for the handsome souvenirs of the St. Louis Exposition which he sent me, and also that I appreciate the cards from Mr. and Mrs. Nell Litchfield. I am glad success is theirs.

REVONOC.

VAUDEVILLE IN STOCKHOLM.

There are many reasons to regret that more success has not attended recent efforts to establish a substantial vaudeville enterprise in Stockholm. It is a most agreeable city, and so situated as to be a most necessary link to complete a Northern Circuit, comprising Copenhagen, Christiana and St. Petersburgh, all of which cities engage acts for a month or six weeks, and are of easy access by boat—a serious consideration to people carrying much baggage.

Up to the present, all attempts in this branch of theatricals have spelled failure, often to the discomfort of foreign performers a very long way from home. It is doubtful whether any permanent success will be achieved until the laws of Sweden permit the sale of refreshments in theatres, so inseparable is the bar from the box-office in the scheme of Continental variety theatres.

The most important establishment here at present is the Circus, situated on the Djurgarden Island, fifteen minutes by street car or ferry from the city. The building, a substantial brick structure in the usual form of a European permanent circus, seating about 2,000, is owned by the Hasselbacken Garden estate and rented to Frau Hofmann-Uddgren, who, it was said, cleared 80,000 kronen there last Summer. However, when, in December an attempt was made to inaugurate a Winter season, and after a few weeks the performers were compelled to accept notes of three and six months in lieu of cash for their salaries, it became the general belief that the earnings of the previous Summer had been much exaggerated. Later, during the Spring months, the same management undertook a tour with a vaudeville company, which ended so disastrously that the performers, finding themselves stranded in Gothenborg, were obliged to issue circulars to the people of that city stating that they had not received their money, and hoping that they would be able to obtain a sufficient amount by a series of benefit performances to enable them to return to their respective countries.

And so the history of vaudeville enterprise in Sweden has repeated itself throughout recent years. At the commencement of the present season the management of the Circus organized itself into a stock company with a capital of 5,000 kronen ($1,250) and played up to the end of June to rather smaller houses than is justified by the excellent and expensive programme offered.

The Mosebake is a pretty little vaudeville house situated on the heights south of the city. This establishment was built, as was also the Tivoli, on the Djurgarden Island, by an American named H. Adacker, now a variety agent in London. The present manager, Herr Ekstrand, runs a variety programme on rather a small scale during the Winter season, and has maintained his own admirably, considering the expense of importing attractions from a long distance, and that his cosy little theatre holds barely 700 spectators. From the terrace cafe belonging to this theatre the view is splendid. Below, to the North, to the East and West, stretch the dozen rugged, pine-clad islands of Stockholm, "Pride of the Baltic," resembling in many points her dainty sister of the South, the "Pride of the Adriatic," but of greater girth and more ample proportions, as becomes a daughter of the North. To the right, the Djurgarden, the Summer pleasure grounds of the people, is crowned by the towers of the zoological gardens, which occupy several square miles of wooded heights, and fringed by a hundred and one concert gardens, cafés and amusement resorts, prominent among which is the Circus. To the right of centre are three small islands, bordered by a broad promenade and connected by tiny bridges, where the Naval Academy is located, as you can well guess by the training ship and the battleships, grim in their coats of sombre grey, tugging at their anchor chains close by.

Beyond, to the North, in huge yellow piles, are the palace of the King, the Opera House and the new Parliament buildings. To the left is the city, almost mediæval in the compactness of its tall, high-roofed houses, veined by narrow, winding streets and bordered by a thousand ships swarming with busy humanity loading and unloading their varied cargoes. Immediately below, a fish market composed of many tiny boats, chained together on two sides of long plank walks, along which go the Swedish housewives in their gay aprons and liberty caps, picking out generous portions for their lords and masters' suppers. Then around, through, and beyond it all, the deep blue expanses or water, dotted by tiny white ferryboats, hurrying fretfully here and there. It all makes a panorama, unique, I believe, in this world, and appeals more to my Northern sympathies than that other city of water and azure sky, Venice.

CLAUDE C. BARTRAM.

CHURCH WILL BE MUSIC HALL.

The old church building at 143 West Forty-eighth street, in which the Christian Science cult was started in New York, will be transformed into a music hall, if present plans are carried out. The property belongs to Morris Runkle, and it is said he will spend $65,000 in transforming the office into a theatre. When finished, the house will resemble Weber's Music Hall, on Broadway, in its interior arrangements, and the outside will be changed so that it will look more like a theatre than it does at present.

VAUDEVILLE JOTTINGS.

Two girls who were looping the loop at Celeron Park, Jamestown, N. Y., one afternoon last week were seriously, and perhaps fatally, injured by just the sort of an accident that has been expected ever since the loop was invented. The car in which the girls were riding stopped suddenly at the top of the loop and the natural result followed. The occupants fell to the track below and the car, rolling backward, ran over them. They sustained frightful injuries.

The vaudevillians employed at the Paradise and Aerial Gardens, in this city, played to audiences on Wednesday evening last that did not include a single woman. The entire seating capacity of both places had been bought up by a life insurance co., which wanted to give a treat to its rural agents, who were gathered here from all parts of the country. There were 1,800 men in the two big parties, and they will have wonderful tales to tell when they get back home and begin to work again at their strenuous trade. Special features were introduced at both places and the out-of-towners enjoyed themselves hugely.

Delmore and Wilson have gone to their cottage at Onset Bay, Mass., for the Summer.

Eddie Delaney and Marie Ostella are meeting with grand success in their new act, A Lunatic's Dream. They are playing the Summer parks through Iowa and Illinois, and have several offers for the coming season.

The Medford, Mass., Brigade of Raspberries was organized by Mitchell and Marron week of July 4, when the following new members joined: Emelie Benner, Kitty Hartford, Nellie Hartford, Frances Hoyt, Minnie Burke, John Birch, C. E. Edwards, Tom Morrisy, Don Ramsey, Sherman E. Pike, J. F. Mitchell, J. E. Mitchell, Jr., Leo Christian, and Jo Robitaille. The new brigade held a social session and banquet on July 9 and the fun lasted until the next morning. Specialties were given by Emelie Benner, Hartford Sisters, John Birch, C. E. Edwards, Tom Morrisy, and Mitchell and Marron. Reed and Shaw of the Philadelphia Trocadero Brigade were present.

A site has been chosen for the new Tivoli Theatre in Los Angeles, on Spring Street, near Ninth, and work will be begun immediately. The house is to be built by the Tivoli Amusement Co., of which H. C. West is president and Ernest Searle vice-president. The new theatre will be ready by Jan. 1, 1905.

The Colby Family, after a pleasant vacation spent at Balsam Lake, Wis., are playing a special engagement at Cleveland's Theatre, Chicago, this week. Next week they will come to New York, where they will rest for a month before beginning their next season's work.

The Three Diamonds are making a big hit in Charles Horwitz's sketch, The Jewels of Miss Julian. Mr. Horwitz has also written some new material for Lew Dockstader's Minstrels which will be used this season.

Chris Bruno and Mabel Russell, Gus Bruno, and a number of other professionals residing at Menlo Park, N. J., recently gave a benefit at Metuchen, N. J., for St. Francis' R. C. Church of that village. The pastor, Rev. John A. Graham, was so pleased with the entertainment that he wrote Chris Bruno a long letter, in which he expressed his thanks in the most cordial terms and warmly praised the work of everybody who took part, especially that done by Miss Russell.

After three years on the Pacific Coast, Jack Symonds, the Three Kuhns, and the Bufford Sisters will open with A Wise Guy at Louisville, Ky., Aug. 14, under the management of Harry Martell.

Deradetta Diamond, of the Three Diamonds, who are making a big hit on the Pacific Coast in their comedy sketch, The Jewels of Miss Julian, has signed a contract with a leading New York manager to appear in musical comedies, beginning in February. Until then she will fill her contracts in vaudeville.

Guy Nichols was in town last week, preparing for his tour with Henry E. Dixey, beginning this week, in vaudeville in Philadelphia.

A special performance of Fire and Flames, the big spectacular entertainment at Luna Park, was given last week for the delectation of all the people who work in different parts of Coney Island. The performance was given at one o'clock in the morning, as that is the only hour of the day when the busy workers at the Island are at leisure.

This week's bill at the New York Roof-Garden includes Helene Gerard, Delmore and Lee, Datas, the Pantzer Trio, Cook Brothers, the Juggling Macbans, the Stein-Eretto Family, Louis Granat, Ned Wayburn's Girls, and Carmen, with Rosario Guerrero in the title-role.

Clayton Kennedy and Kittie Rooney have tried out the dialogue of their new act, The Happy Medium, and are entirely satisfied with it. They are having new scenery painted for it and will produce it in October at Washington. Mr. Kennedy has recently been very successful in writing song lyrics and will hereafter devote a portion of his time to this work.

It is a very dull week indeed in which something does not happen to the trainers at Bostock's. Madame Morelli was one of the victims last week, her hand being torn by a jaguar. She wrapped a handkerchief around the wound and finished her act.

Frances Hoyt and Minnie Burke are being applauded by large audiences on the J. W. Gorman circuit of parks. They are presenting a new act.

Edwin A. Butz will go to Chicago for a vacation at the end of July, after his second Summer at Suburban Park, St. Louis, as manager of the electric fountain.

The Great Everhart will make his farewell American appearance with John W. Vogel's Big City Minstrels at Columbus, O., Aug. 13, and will sail for Vienna on Aug. 15 for a five years' tour of Europe.

Joseph F. Vion, who is now in the real estate business, sold a house to George H. Wood, the "somewhat different comedian," on Saturday last. The house is located on Decatur Street, Brooklyn.

Waller and Magill were the guests of Mr. and Mrs. "Pop" Meggison at their country home, Roseville, Newark, N. J., while playing at Electric Park, Newark, N. J., last week.

Lily Lorrell is meeting with very favorable success in conjunction with Harold Heaton and Ada Boshell in The Rat, a sketch written by Mr. Heaton. The comedy part enacted by Miss Lorrell diverges somewhat from her usual line of business, but she is none the less successful in the role, and it serves to prove her versatility. Miss Lorrell has not yet settled her plans for next season, but has several good offers under consideration.

Morris and Morris, who played three engagements at Austin and Stone's, in Boston, in less than three months, were among the well liked acts at Tony Pastor's last week. They have not lost a week in their three months' tour of the East, and have been engaged for next season for leading comedy parts with Harry Doel Parker's Under Southern Skies production.

May and Flora Hengler spent a very happy and successful three weeks at Cleveland's Theatre, Chicago, and enjoyed the distinction of having their names over the entrance in electric lights. Their pretty dancing attracted favorable comment from the Chicago critics, Amy Leslie giving them an extended notice that is filled with praise for their daintiness. This was their first appearance in Chicago in five years, and that the Chicago people had not forgotten them was shown by the applause that followed their act and the many beautiful floral tokens that were sent to them by old friends.

Rice and Prevost are now in their eighth week at Hammerstein's Paradise Roof-Gardens, where they will remain the entire Summer. They will open on Nov. 4 at the New Amsterdam Theatre in Humpty Dumpty, having signed a two years' contract to play Clown and Harlequin. Last week, feeling in need of more exercise, they played at Keith's every afternoon and evening as well as at Hammerstein's.

Eva Grau, daughter of Robert Grau, has been engaged as leading woman of John Mason's co., which is presenting a sketch called Another Story in vaudeville. Miss Grau made her debut three years ago in the stock co. at the Murray Hill Theatre, after a thorough course of instruction from F. F. Mackey. She has been highly praised for her work in Mr. Mason's support.

Jeanne Ardelle and Inez Bayard played the Woolworth Roof-Garden, Lancaster, Pa., last week, and this week are at Rocky Point, R. I.

The attendance at Luna Park so far this Summer has been 5,554,602. The season has still two months to run.

Eugene O'Rourke plunged into Pleasure Bay one day last week and rescued a horse belonging to John J. Nolan which had run away. Mr. O'Rourke was assisted in the rescue by his chef, but the ungrateful animal kicked him in the stomach and he had to be taken to the hospital.

Newell and Niblo, Musicians, will close a sixteen weeks' season with their own co. on July 23 and will open their vaudeville dates at Ramona Park, Grand Rapids, July 31. They have a number of first-class bookings for next season, including the Orpheum, Keith, and other good circuits.

Feldman and Ball, singers and dancers, have signed with Dick Ferris' Grace Hayward co. for next season as one of the vaudeville features. They will join the co. Aug. 15 at Lincoln, Neb.

Chinese Johnny Williams was seriously injured at Poli's Theatre, Bridgeport, week of June 20, but has recovered and will open at Proctor's next week.

Al. G. Field's Minstrels will begin rehearsals on Aug. 1 at Columbus, O. G. H. Atkinson, formerly dramatic critic of the Columbus "Evening Dispatch," has been engaged as press agent by Mr. Field.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Acrobatic Girls, Eight—Folies Bergerie, Paris, France—indefinite.
Adamini and Taylor—Flyn Circuit of Parks, 20-Aug. 27.
Adams, James R.—Luna Park, Coney Island—indefinite.
Alburtus and Bartram—Keith's, N. Y., 18-23.
Aldrich, Charles T.—Paradise Roof, N. Y., 11-23.
Alexandria, Mlle.—Luna Park, Coney Island, May 10-Sept. 3.
Alexius and Schall—Keith's, Boston, 18-23.
Allisons, The—Avon Park, Youngstown, O., 18-23.
Alpine Family—West End Heights, St. Louis, 18-23.
Amoros, Myra—Brighton Beach, Music Hall, N. Y., 18-23.
Ardelle and Bayard—Rocky Point, R. I., 17-22.
Arlington and Delmore—Pastor's, N. Y., 18-23.
Arlington Sisters and Collins—Forest Casino, Providence, 18-23.
Armstrong and Holly—Celeron Park, Jamestown, N. Y., 18-23.
Armstrongs, Three—Young's Pier, Atlantic City, N. J., 18-23.
Ashton, Margaret—Metropolitan, London, Eng., 18-30.
Athos Family—Shea's, Buffalo, 18-23.
Austins, Tossing—Palace, Sydney, Australia—indefinite.
Ballerini, Clara—Sans Souci Park, Chicago, 18-23.
Ballerini's Dogs—Sans Souci Park, Chicago, 18-23.
Barrett Sisters—Mont Sano Park, Augusta, Ga., 18-23.
Barrington, Joseph D.—Royal, Yarmouth, Eng., 18-23.
Bassett, Mortimer—Proctor's 23d St., N. Y., 18-24.
Baus, Bessie—Park, Springfield, O., 17-23.
Beardsley Sisters—Highland Lake Park, Winsted, Conn., 18-23.
Bell, Senator Frank—Park, Newcastle, Pa., 18-23.
Bell and Oliver—Keith's, Phila., 18-23.
Belford, Mr and Mrs. Al. G.—Coeur d'Alene, Spokane, 18-23.
Belleclaire Bros.—Morrison's, Rockaway, N. Y., 18-23.
Bender, Lillian—Proctor's 23d St., N. Y., 18-23.
Benner, Emelie—Crescent Gardens, Revere, Mass., 18-23.
Bennett, Johnstone—Woolworth's, Lancaster, Pa., 18-23.
Berry Family—Athletic Park, Buffalo, 18-23.
Bickel and Watson—Park, Saginaw, Mich., 24-30.
Binney and Chapman—Bijou, Hamilton, O., 18-23.
Bison City Quartette—Henderson's, Coney Island, N. Y., 11-23.
Bissett and Scott—Keith's, Boston 18-23.
Blocksom and Burns—Ramona Park, Grand Rapids, 17-23.
Blondelle, Libby—Savin Rock, New Haven, Conn., 25-30.
Bohee and Hyers—Forest Casino, Providence, 11-23.
Borani and Nevarro—Casino, Toledo, 18-23.
Bowers and Curtiss—Coronado Beach (Tent City), Cal., 18-30.
Boys in Blue—Morrison's, Rockaway, N. Y., 18-23.
Brennans, The Musical—Hollywood Park, Baltimore, 4-23.
Bretons, The—Courtland Beach, Omaha, 17-30.
Brockway, Florence—Doyle's, Atlantic City, 18-23.
Brooks, Herbert—Electric Park, Baltimore, 18-23.
Brott, J. Jefferson—Crystal, Milwaukee, Wis.—indefinite.

Brott and Hall—Crystal, Milwaukee, 18-23.
Brown and Bartoletti—Wheeling, W. Va., 17-23.
Brown and Wright—Cascade Park, New Castle, Pa., 18-23.
Brown, W. G., and Ellis Sisters—Forest Casino, Providence, 18-23.
BROWNE, WHISTLING TOM—Empire, London, Eng.—indefinite.
Bruce and Daigneau—Keith's, N. Y., 18-23.
Burdette, Madeline—Casino, Augusta, Ga., 18-23.
Burt, Nellie—Electric Park, Baltimore, 18-23.
Burton and Brookes—Wheeling Park, Wheeling, W. Va., 17-23.
Burton and Burton—O. H., Chicago, 18-23.
Busch-Devere Trio—Forest Casino, Providence, 11-23.
Bush and Gordon—West End Heights, St. Louis, 18-23.
Caicedo, Juan A.—Hippodrome, London, Eng.—indefinite.
Callahan and Mack—Cleveland's, Chicago, 18-23.
Carleton, Al.—Reeves's Park, Fostoria, 18-23.
Carlin and Otto—Moore's, Detroit, Mich., 18-23.
Carson and Willard—Bellevue Park, Toledo, O., 18-23.
Carter and Bluford—Park, Winburne, Pa., 18-23.
Cavana, Mons.—Athletic Park, Buffalo, 18-23.
Chatham Sisters—Family, Butte, Mont., 18-23.
Cherry and Bates—Luna Park, N. Y., 17-30.
Clarke, John F.—Orph., Los Angeles, 10-23.
Clarke and Temple—North Adams, Mass., 18-23.
Clark and Florette—Springbank Park, London, Can., 18-23.
Claudius and Corbin—Keith's, N. Y., 18-23.
Clifford, Billy S.—West End Heights, St. Louis, 18-23.
Clifford, T. E.—Keith's, Boston, 18-23.
Colby Family—Cleveland's, Chicago, 17-23.
Collins and Hart—Paradise Roof, N. Y., 11-23.
Comstock, Laura—Shea's, Buffalo, 18-23.
Conway and Killeen—Fairview Park, Southbridge, Mass., 18-23.
Conway and Leland—Empire, Hackney, Eng., 18-23.
Cook and Harris—Forest Home Hall, Sylvan Beach, N. Y., 11-30.
Cooke and Rothert—New Moulin Rouge, Paris, France, 1-Aug. 31.
Cotton's Donkeys—Athletic Park, Buffalo, 18-23.
Coulter and Starr—Pastor's, N. Y., 18-23.
Crane, Lawrence—Brighton Beach, Music Hall, N. Y., 18-23.
Cunningham and Coveney—Guvernator's, Atlantic City, N. J., 18-23.
Curtis and Blossom—Crystal, Seattle, Wash., 18-23.
Dailey, Pete F.—Aerial Gardens, N. Y., 1—indefinite.
Daniels, Walter—Proctor's, Newark, N. J., 18-23.
Darrow, Mr. and Mrs. Stuart—Gorman's Park Circuit—indefinite.
D'Arville Sisters—Park, Nashville, Tenn., 18-23.
Davenport, Harry—Keith's, Boston, 18-23.
Davis and Walker—Avondale Park, Winbourne, Pa., 18-23.
Davis, Josephine—Morrison's, Rockaway, N. Y., 18-23.
De Acos, The—Riverview Park, Washington, D. C., 4-23.
De Faye Sisters—Park, Bayonne, N. J., 18-23.
Delaney and Ostella—Gowan's Park, Galesburg, Ill., 17-30.
Delmore and Lee—New York Roof, N. Y., 11-23.
Delmore and Oneida—Keith's, Boston, 18-23.
Delmore, The Misses—Morrison's, Rockaway, N. Y., 18-23.
De Muths, The—Saratoga Park, Pottstown, Pa., 18-23.
Denette Sisters—Park, Bridgeton, N. J., 18-23.
Derenda and Green—Chutes, San Francisco, 18-30.
Devon Sisters—O. H., Chicago, 18-23.
De Wolfes—Park, Winburne, Pa., 18-23.
Diamond and Diamond—Lyceum, Niagara Falls, N. Y., 18-23, Nona Park, Hamilton, Can., 25-30.
Dickerson, Charles E.—Bristol Park, Buffalo, 18-23.
Dixey, Henry E.—Keith's, Phila., 18-23.
Dixon and Holmes—Electric Park, Baltimore, 18-23.
Dixon, Bowers and Dixon—Forest Park, St. Louis, 18-23.
DOHERTY SISTERS—Ammont, Moscow, Russia, June 16-July 30.
Dorsch and Russell—Proctor's 125th St., N. Y., 18-24.
Drako's Animals—Athletic Park, Buffalo, 18-23.
Drawee—Henderson's, Coney Island, N. Y., 11-23.
DREW, DOROTHY—Bijou, Melbourne, Australia, 9-Aug. 20.
Drew, Mr. and Mrs. Sidney—Morrison's, Rockaway, N. Y., 18-23.
Earle and Earle—Empire, Nottingham, Eng., 18-23.
Earle and Wilson—Reeves' Park, Fostoria, 17-23.
Elinore Sisters—Cleveland's, Chicago, 17-23.
Elliott and Neff—Atlantic Garden, N. Y., 18-23.
Eltrym, Brooke—Olentangy Park, Columbus, O., 17-23.
Empire Comedy Four—Orph., San Francisco, 24-30.
Esmeralda Sisters—Suburban Gardens, St. Louis, 24-30.
Esmonde, Mr. and Mrs. Edward—Farm, Toledo, O., 17-23.
Evans, George—Cleveland's, Chicago, 18-23.
Evans, Lizzie—Proctor's, Newark, 18-23.
Everett Sisters—Monte Carlo, Nome, Alaska, 4-Aug. 31.
Fadette's Orchestra—Keith's, Boston, 11-23.
Fantas, Two—Lyric, San Diego, 18-30.
Farley, James and Bonnie—Park, Lexington, Mass., 18-23.
Farrell, Cliff—Casino, Ocean View, Va., 18-23.
Ferguson and Mack—Park, Lima, O., 17-23.
Fernandez-May Trio—Lucerne, Switzerland, 1-31.
Ferry—Grand, Helena, Mont., 18-23.
FIELDS, W. C.—Palace, Hull, Eng., 18-23.
Fields, Will H.—Casino, Kalamazoo, Mich., 18-23.
Fifi, Mlle.—Athletic Park, Buffalo, 18-23.
Fisher and Carroll—Park, Bayonne, N. J., 18-23.
Fisher and Johnson—Casino, South Beach, N. Y., 18-23.
FISHER, MR. AND MRS. PERKINS—Olentangy Park, Columbus, O., 24-30.
Fleming and Delora—Forest Casino, Providence, 18-23.
FLETCHER, CHARLES LEONARD—Empire, Johannesburg, S. A., May 28-Sept. 30.
Florede, Nellie—Park, Bayonne, N. J., 18-23.
Florence Sisters—Glendale Park, Nashville, Tenn., 17-23.
Forbes, B. F.—Grand, Victoria, B. C., 18-23.
Ford and Wilson—Proctor's, Newark, 18-23.
Ford Bros.—Park, Bayonne, N. J., 18-23.
Fox and Melville—Royal Albert, London, Eng., 18-23.
Fox, Mae Joyce—Crystal, Milwaukee—indefinite.
Fox, Will H.—O. H., Chicago, 18-23.
Fuller, Ida M.—Follie Marigny, Paris, France, May 3-July 31.
Gagnoux, The—Keith's, Boston, 18-23.
Galletti—Forest Park, St. Louis, 18-23.
Garden Trio—Pastor's, N. Y., 18-23.
Gardiner Children, Three—Metropolitan, Duluth, Minn., 11—indefinite.
Gardner, West and Sunshine—Lyceum, San Francisco, 11-23.
Garson, Marion—Temple, Detroit, 18-23.
Gasch Sisters—Paradise Roof, N. Y., June 13-23.
Gaston and Stone—Henderson's, Coney Island, N. Y., 11-23.
Gavin and Platt—Cascade Park, Newcastle, Pa., 17-23.
Girard, Helene—N. Y. Roof, N. Y., 18-23.
Gilbert, Bessie—Springbank Park, London, Can., 18-23.
GILLIHAN AND MURRAY—Orph., Los Angeles, 17-30.
Gilmore and Leonard—Keith's, Phila., 18-23.
Gilson, Lottie, and Billy Hart—Steeplechase Pier, Atlantic City, 4-23.
Gleason—Boulevard, Medford, Mass., 18-23.
Goggin and Davis—Naples, Italy, 11-31.
Golden, George Fuller—Palace, London, Eng.—indefinite.
Gottlob, Mr. and Mrs. Fred—Young's Pier, Atlantic City, 18-23.
Granat, Louis—N. Y. Roof, N. Y., 11-23.
Gregory and Lind—Henderson's, Coney Island, N. Y., 18-23.
Gregsons, The—Wenona Beach Park, Bay City, and Riverview Park, Saginaw, Mich., 17-23.
Grenville, Minnie—Bristol Park, Buffalo, 18-23.
Grover, L., Jr.—Brighton Beach Music Hall, N. Y., 18-23.
Guerrero, Rosario—N. Y. Roof, N. Y., 11-23.
Haines, Robert, and Laura Hope Crews—Proctor's 5th Ave. and 125th St., N. Y., 18-25.
Hall, Lydia—Henderson's, Coney Island, N. Y., 18-23.
Hanlon, George, and Sons—Forest Park, St. Louis, 18-23.
Harcourt and Kane—Baldwin Park, Quincy, Ill., 17-24.
Hargreaves, Chas. R.—Proctor's 23d St., N. Y., 18-24.
Harrigan—Cleveland's, Chicago, 11-23.
Harrington, Dan J.—Munro Park, Toronto, Can., 11-23.
Hart and Leo—Empire, Manchester, Eng., 18-23.
Harvey and Doane—Park, Nashville, Tenn., 11-23.
Haskell, Loney—London, Eng.—indefinite.
Hastings, Mabel—Forest Casino, Providence, 18-23.
Hathaway and Walton—Pastor's, N. Y., 18-23.
Hawthorne and Burt—Henderson's, Coney Island, N. Y., 18-23.
Hayward and Hayward—Park, Peekskill, N. Y., 18-23.
Hearn and Lewis—Novelty, Santa Rosa, Cal., 18-23.
Heclow, Charles—Wildemire Park, Erie, Pa., 17-23.
Heeley and Meeley—Palace, Shaftesbury, London, Eng., 6-25.
Held, Lillian—Forest Casino, Providence, 18-23.
HELENA, EDITH—Wintergarten, Berlin, Germany, 18-30.
Henderson and Ross—Suburban Park, St. Louis, 11-23.
Hendrix and Prescott—Keith's, N. Y., 18-23.
Henry, Louise—Cleveland's, Chicago, 18-23.
HENGLER SISTERS—Cleveland's, Chicago, 11-23.
Heron, Eddie—O. H., Chicago, 18-23.
Herrmann, Adelaide—Ravinia Park, Chicago, 18-23.
Hewitts, Two—Athletic Park, Buffalo, 18-23.
Hiatt, Mr. and Mrs. Dan—Henderson's, Coney Island, N. Y., 18-23.
Hill and Sylvani—Paradise Roof, N. Y., 11-23.
Hill, Hamilton—Empire, Glasgow, 18-23.
Hines and Remington—Keith's, N. Y., 18-23.
Hoch and Elton—Keith's, Boston, 18-23.
Hodges and Launchmere—Old Orchard Beach, Me., 18-23.
Hoey and Lee—Brighton Beach Music Hall, N. Y., 18-23.
Hoopers, The—Empire, Bradford, Eng., 18-23.
Hoover, John and Lillian—Alhambra, London, Eng., 4-Aug. 31.
Howard Sisters—Olympia Park, McKeesport, Pa., 18-23, O. H., Chicago, 25-30.
Hoyt and Burke—Crescent Gardens, Revere Beach, Mass., 18-23.
Hoyt and Waller—Keith's, N. Y., 18-23.
Hoyt, Add—Keith's, Phila., 18-23.
Hume, Ross and Lewis—Empire, Holloway, London, Eng., 18-23.
Hyde and Heath—Savin Rock Park, New Haven, Conn., 18-23.
Imhoff, Conn and Corinne—O. H., Chicago, 18-23.
International Opera Co.—Woolworth's, Lancaster, Pa., 18-23.
Jack Theo Trio—Keith's, Phila., 18-23.
Jamesons, The—Gaughan's, Springfield, Ill., 18-23.
Johnson and Dean—Alhambra, Paris, France, 1-31.
Johnson, Wells and Baby Helena—Keith's, N. Y., 18-23.
JOHNSTONS, MUSICAL—Palace, Sydney, Australia—indefinite.
Jones, Ada—Young's Pier, Atlantic City, N. J., 11-23.
Kalmos, The—Keith's, Phila., 18-23.
Keane, J. Warren—Proctor's 5th Ave. and 23d St., N. Y., 18-23.
Kelcey, Mr. and Mrs. Alfred—Avon Park, Youngstown, O., 11-23.
Kelleher, M. J.—Guvernator's, Atlantic City, N. J., 18-30.
Kenna, Charles—Cleveland's, Chicago, 18-23.
Kennedy and Rooney—Wells Circuit—indefinite.
Kenton, Dorothy—Forest Park, St. Joseph, Mo., 24-30.
Kenyon and De Garmo—Reeves' Park, Fostorio, O., 17-23.
Kirkwood, Josephine—Shea's, Buffalo, 18-23.
Kitamura Japs—O. H., Chicago, 18-23.
Klein-Otts and Nicholson—Exhibition, Winnipeg, Manitoba, 22-Aug. 5.
Kohl, Gus and Marion—Hollywood Park, Baltimore, 18-23.
Kokin, Mignonette—Forest Park, St. Louis, 18-23.
Kumins Trio—Dorney, Allentown, Pa., 18-23.
La Nole Bros.—Keith's, Phila., 18-23.
La Rose, Harry—Shea's, Buffalo, 18-23.
La Tour, Irene—Homewood Carnival, Pittsburgh, 11-23.
Langdon, Hardie—Springfield Park, London, Can., 18-23.
Latimore and Leigh—Farm, Toledo, O., 17-23.
Latona, Frank and Jen—Empire, Swansea, 18-23.
Leon, May—Pastor's, N. Y., 18-23.
Leonard and Drake—Keith's, Boston, 18-23.
Le Page—O. H., Chicago, 18-23.
Leroy and Woolford—Park, Bayonne, N. J., 18-23.
Lester and Moore—O. H., Chicago, 18-23.
Libbey and Trayer—Sans Souci Park, Chicago, 18-23.
Lindsay, Earl—Shea's, Buffalo, 18-23.
Lombard, Preston A.—Chestnut Hill Park, Phila., May 30—indefinite.
Lutz Bros.—Henderson's, Coney Island, N. Y., 11-23.
McAvoy, Dan—Morrison's, Rockaway, N. Y., 18-23.
McCarthy, Myles—Manhattan Beach, Denver, Col., 24-30.
McDowell, John G. and Alice—Casino Park, Kalamazoo, Mich., 17-23.
McMahon's Watermelon Girls—Casino, Augusta, Ga., 18-23.
McWalters and Tyson—Young's Pier, Atlantic City, N. J., 18-23.
Macbans, Juggling—New York Roof, N. Y., June 27-23.
Madcaps, Three—Pastor's, N. Y., 18-23.
Majestic Musical Four—Freebody Park, Newport, 18-23.
Major Sisters—Cascade Park, Newcastle, Pa., 18-23.
Manley, Morris—O. H., Chicago, 18-23.
Mardo—Oak Summit Park, Evansville, Ind., 18-24.
Marlo and Plunkett—Lakeside Park, Akron, O., 18-23.
Marsh and Sartella—Ramona Park, Grand Rapids, Mich., 17-23.
Martine and Balmo—Proctor's 125th St., N. Y., 18-23.
Martynne—Cycle Park, Dallas, Tex., 4-Aug. 2.
Mason and Keeler—Moss and Stoll, Eng., June 28-Nov. 18.
Matthews and Ashley—Shea's, Buffalo, 18-23.
Mecusker, Inez—Lake Side, Akron, O., 17-23.
MEREDITH SISTERS—Freebody Park, Newport, 18-23.
Merian's Dogs—Paradise Roof, N. Y., 18-23.
Messenger Boys' Trio—Henderson's, Coney Island, N. Y., 18-23.
Milani Trio—Henderson's, Coney Island, N. Y., 18-23.
Mills and Elida—Young's Pier, Atlantic City, June 1-Oct. 1.
Mills and Morris—Young's Pier, Atlantic City, 13-Sept. 12.
Mitchells, Three—Keith's, Phila., 18-23.
Montgomery and Pearl—O. H., Chicago, 18-23.
Moore and Littlefield—Hong Lake Park, Woonsocket, R. I., 25-30.
Moore, John—Circus Variette, Stockholm, Sweden, June-July.
Moore, Tom—Place de Republic, Paris—indefinite.
Morris and Daly—Proctor's 23d St., N. Y., 18-23.
Morris and Morris—Pastor's, N. Y., 18-23.
Morris, Joe—Park, Bayonne, N. J., 18-23.
Morrissey and Rich—West End Heights, St. Louis, 18-23.
Mosher's Bull Terriers—Shea's, Buffalo, 18-23.
MOTOGIRL, LA CREATRICE—Palais d'ete, Brussels, Belgium, 3-31.
Mowatts, Five—Sans Souci Park, Chicago, 18-23.
Mudge and Morton—Hippodrome, Liverpool, 18-23.
Mullen, Ed—Woolworth's, Lancaster, Pa., 18-23.
Murphy and Andrews—Proctor's 125th St., N. Y., 18-23.
Murphy and Nolan—Tumbling Run Park, Pottsville, Pa., 18-23.
Murphy and Powell—Ross Park, Binghamton, 18-23.
Nawn, Tom—Palace, Sydney, Australia—indefinite.
New York Comedy Four—Henderson's, Coney Island, N. Y., 11-23.
Nichols and Croix—Palace, Boston, Mass., 11-23.
Norton and Nicholson—Avon Park, Youngstown, O., 18-23.
O'Brien and Havel—Keith's, N. Y., 18-23.
Orville and Frank—Cleveland's, Chicago, 18-23.
Owens and Duncan—Variety, Kalispell, Mont., 11-Aug. 8.
Palaro Bros.—Oak Summit Park, Evansville, Tenn., 17-23.
Palmer and Palmer—Bronson Park, Corning, N. Y., 18-23.
Pantzer Trio—N. Y. Roof, N. Y., 18-23.
Papinta—Forest Park, St. Louis, 10-23.
Pascatel—Manhattan Beach, Denver, 16-22.
Paulinetti and Piquo—Hippodrome, London, April 25-Aug. 13.
Pelot, Fred and Annie—Steel Pier, Atlantic City, N. J., 18-30.
Penn, Bessie—Henderson's, Coney Island, N. Y., 18-23.
Perry and Randall—Proctor's 5th Ave., N. Y., 18-23.
Pewitt—Paradise Roof, N. Y., 11-23.
Phillips and Hadsell—Keith's, Phila., 18-23.
Picarl Brothers, Three—Dreamland, N. Y., 18-23.
Pierce and Maizee—Park, Sacandaga, N. Y., 18-23.
Pilser, Harry—Henderson's, Coney Island, N. Y., 18-23.
Polk and Kollins—Hippodrome, Glasgow, 18-23.
Polk and Tresk—Park, Bayonne, N. J., 18-23.
Pongo and Lee—Electric Park, Baltimore, 18-23.
Potter and Hartwell—Henderson's, Coney Island, N. Y., 18-23.
Powers Bros.—Lake Michigan Park, Muskegon, Mich., 17-23.
Prentice Trio—Forest Casino, Providence, 18-23.
Primrose and Foley Boys—Brighton Beach Music Hall, N. Y., 18-23.
Purvis, J. R.—Brittania Park, Ottawa, Can., 11-23.
Quaker City Quartette—Brighton Beach Music Hall, N. Y., 18-23.
Reckett and Hazzard—Proctor's 5th Ave., N. Y., 18-24.
Ramsey Sisters—Athletic Park, Buffalo, 18-23.
Rano's, Al., Dogs—Keith's, N. Y., 18-23.
Rastus and Banks—Electric Park, Baltimore, 18-23.
Raven, Richard—Proctor's, Newark, 18-23.
Raymond and Tricey—Crystal, Lincoln, Neb., 17-23.
Rayno's Bulldogs—Young's Pier, Atlantic City, N. J.—indefinite.
Reklaw, Dan—Mannion's Park, St. Louis, 17-23.
Reno and Richards—Ramona Park, Grand Rapids, Mich., 17-23.
Revere Sisters—Keith's, N. Y., 18-23.
Rice and Prevost—Paradise Roof, N. Y., 18-23.
Rice Family—Gorman's Park Circuit 18-23.
Richings, Caroline—Summit Park, Utica, N. Y., 18-23.
Robbins and Trennaman—Keith's, Boston, 18-23.
Robison, J. E.—Hippodrome, London—indefinite.
Rooney, Katie—Proctor's, Newark, 18-23.
Rose and Hatch—Proctor's 5th Ave. and 23d N. Y., 18-23.
Rose, Julian—Orph., San Francisco, 17-23.
Roses, Two—Brighton Beach Music Hall, N. Y., 18-23.
Rowley and Gay—Auditorium, Charlotte, N. Y., 18-23.
Sankey Bros.—O. H., Chicago, 18-23.
Sato, O. K.—Tower, Blackpool, Eng., 4-31.
Satsuma—Park, Bayonne, N. J., 18-23.
Schackelford, Malcolm—Proctor's 5th Ave., N. Y., 18-24.
Schaefer and De Camp—O. H., Chicago 18-23.
Schell's, Mme., Lions—Athletic Park, Buffalo, 11-23.
Scott, Carrie—O. H., Chicago, 18-23.
Seeker and Wilkes—Idora Park, Oakland, Cal., 18-23.
Sears—Woodside Park, Phila.—indefinite.
Seeley and West—London, Eng.—indefinite.
Seymour and Dupree—Alhambra, Paris, France, June 27-July 31.
SHERMAN, DAN, AND MABEL DE FOREST—Park, New Brunswick, N. J., 18-23.
Shields, Ella—Lakeside Park, Akron, O., 18-23, Lakeside Park, Canton, O., 25-30.
Sherwood and Fox—Ry. Park, Ottawa, Can., 18-23.
Simpsons, Musical—Proctor's 23d St., N. Y., 18-24.
Smedley Sketch Club—Ramona Park, Grand Rapids, Mich., 10-23.
Smith and Bowman—Henderson's, Coney Island, N. Y., 18-23.
Smith and Campbell—Morrison's, Rockaway, N. Y., 18-23.
Smith and Cook—N. Y. Roof, N. Y., 18-23.
Smith and Gorman—Keith's, N. Y., 18-23.
SNYDER AND BUCKLEY—H. and S. Pier, Arverne, L. I., 18-24.
Somers, Gardiner—West End Heights, St. Louis, 18-23.
Spadoni—Paradise Roof, N. Y., 11-23.
St. Elmo, Leo—Edison, Winnipeg, Can., 11-23.
St. John and Le Fevre—Oaksford Park, Greensburg, 18-23.
Stein-Eretto Family—N. Y. Roof, N. Y., 18-23.
Stewart, Winifred—Forest Casino, Providence, 18-23.
Stewart and Raymond—Bristol Park, Buffalo, 18-23.
Sugimotto's Acrobats—Athletic Park, Buffalo, 18-23.
Sullivan and Pasquelina—Pastor's, N. Y., 18-23.
Summerville, Amelia—O. H., Chicago, 18-23.
Swickard, Mr. and Mrs.—Metropolitan, London, Eng., 18-23.
Swor and Westbrook—Lyceum, Ogden, U., 18-23.
Symonds, Lottie West—Cedar Point, Sandusky, O., 18-23.
Tahr's Arabs—Athletic Park, Buffalo, 18-23.
Tanner and Gilbert—Mayflower Grove, Bryantville, Mass., 18-23.
Taylor, Mae—Pinehurst, Worcester, Mass., 18-23.
Templeton, Fay—Aerial Gardens, N. Y.—indefinite.
Thatcher, George—Keith's, N. Y., 18-23.
Thurston, Howard—Willow Grove Park, Phila.—indefinite.
Tomkins, William—Ocean View Casino, Norfolk, Va., 18-23.
Treloar and Tempest—Temple, Detroit, 18-23.
Trocadero Quartette—Keith's, Phila., 18-23.
Troubadour Four—Central Park, Dunkirk, N. Y., 18-23.
Turner's Pickaninnies—Tivoli, Sydney, Australia, May 18—indefinite.
Tyler, Rosa Lee—Woolworth's, Lancaster, Pa., 18-23.
Van Auken and Vanerson—Keith's, Boston, 1823.
Van Brothers—Renwick Park, Ithaca, N. Y., 18-23.
Van Fossen and Macaulay—Proctor's 125th St., N. Y., 18-24.
Van, Gladys—Hopkins', East End Park, Memphis, 17-23.
Van Gofre and Cortly—Lyceum, San Francisco, 18-23.
Vassar Girls, Eight—Chester Park, Cincinnati, O.—indefinite.
Victoria Performers—Athletic Park, Buffalo, 18-23.
Vinton and Clayton—Keith's, Phila., 18-23.
Waldorf and Mendez—Robinson Park, Ft. Wayne, Ind., 17-23.
Walz, Al.—Paradise Roof, N. Y., 11-23.
Waldo—Keith's, N. Y., 18-23.
Waters, Jas. R.—Saratoga Park, Pottstown, Pa., 18-23, Springlake Park, Trenton, 25-30.
Watson, Henry—Keith's, Phila., 18-23.
Watson, Hutchings and Edwards—Pastor's, N. Y., 18-23.
Wayburn's, Ned, Girls—New York Roof, N. Y., 11-23.
Webbs, Four—Proctor's, Newark, 18-23.
Weiland—Apollo, Dusseldorf, 16-Aug. 13.
Welch-Montross Trio—Shea's, Buffalo, 18-23.
Wells and Arthur—Henderson's, Coney Island, N. Y., 18-23.
West and Van Siclen—Electric Park, Albany, 18-23.
Weston and Raymond—Fairview Park, Dayton, O., 17-23.
Wheeler and Wilson—Electric Park, Vincennes, Ind., 18-23.
Wheylan and Searles—Forest Casino, Richmond, 18-23.
Widdicombe, Wallace—Proctor's 23d St., N. Y., 18-23.
Wiggin, Bert—Park, Sea Island, N. Y., 18-23.
WILDER, MARSHALL P.—O. H., Chicago, Aug. 22-27.
Williams and Melburn—Farm, Toledo, O., 17-23.
Wills and Hassan—Forest Park, St. Louis, 18-23.
Wills, Norma—Forest Casino, Providence, 11-23.
Wilson and Davis—Springbank Park, London, Can., 18-23.
Wilson and Heloiss—Brighton Beach Music Hall, N. Y., 18-23.
Wilson, Alf. and Maybe—Park, Bridgeton, N. J., 18-23.
Wincherman's Bears—Athletic Park, Buffalo, 18-23.
Winfield, Reata—Electric Park, Baltimore, 18-23.
Wood, Francis—Ocean Pier, Sea Isle City, 18-23.
Wood, Milt and Maud—Myers Lake, Canton, O., 24-30.
World and Kingston—Empire Palace, Johannesburg, S. A., June 18-July 30.
Yackley and Bunnell—Rocky Springs Park, Lancaster, Pa., 18-23.
Yankee Comedy Four—Keith's, N. Y., 18-23.
Young, Caroline—West End Heights, St. Louis, 18-23.
Young, Ollie, and Brother—Ramona Park, Grand Rapids, Mich., 17-23.
Zarrow Trio—Los Angeles, 10-23.
Zimmer—Keith's, Phila., 18-23.
Zimmerman, Al. and Pearl—Deadwood, S. D., 17-23.
Zimmerman, Willy—Paradise Roof, N. Y., 11-23.
Ziska and King—Proctor's, Newark, 18-23.

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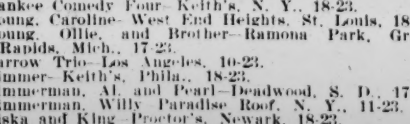

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VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Amelia Summerville heads the Chicago Opera House bill this week. Others are Kitamuras Japs, Will H. Fox, Eddie Herron and co., Montgomery and Pearl, Carrie Scott and boy chorus, Sankey Brothers, and Le Page.——Cleveland's: George Evans heads the bill this week, and the others are Callahan and Mack, Colby Family, Louise Henry, Hengler Sisters, Harrigan, and Orville and Frank.——Sans Souci: Libbey and Trayer, Loro and Payne, Bellerini and his dogs, Juggling Mowatts, Clara Ballerini, and Simon Nicholas (a recent arrival from Syria).——Hillinger's Garden: Anderson and Wallace, Carter and Ross, Bessie Le Voy, Florence Fields, Doyle and Wharton.——Bismarck Garden: Bunge Orchestra.——Riverview: Imperial Marine Band of Germany and Volkfest of the Kreiger-verein.——Sam Jack's: Burlesque stock.——Trocadero: High Tide Burlesquers, with Lewis and Chapin, Conway and Melville.——Items: Edward Shayne, the amusement director at Sans Souci, is providing the best vaudeville bills ever seen there. Waterbury Brothers and Tenney and Bickel and Watson and Bush and Gordon were prime favorites on last week's bill.—The high class act of Max Heinrich and Daughter at the Chicago Opera House last week was a great success. The popular Chicago singer and his daughter are both artists and held strictly to their high standards.—Truly Shattuck and Smirl and Kessner made hits at the C. O. H., and Isabelle Urquhart, who had good support, succeeded in making her sketch go very well.—Aid. Scully is starting preparation for another West Madison Street carnival in the Fall, expecting to duplicate last year's success.—Coliseum crowds continue immense, and the rising of the throng to its feet when "America" is played is inspiring.—Harry Fern, of Orth and Fern, is in town, and announces that the team will go to Europe in 1905.

O. L. COLBURN.

BOSTON, MASS.—Harry Davenport is at Keith's this week in a specialty entitled English Types. In the bill are Emil Hoch and Jane Elton, Van Auken and Vanerson, the Gagnoux, Thomas E. Clifford, Leonard and Drake, Delmore and Oneida, Robbins and Trenaman, Bissett and Scott, Alexis and Schall, and, of course, the Fadettes Woman's Orchestra with another popular programme.——The parks are offering very good vaudeville this Summer. At Norumbega are J. W. Gorman's Imperial Minstrels, with Will Philbrick, Harry Baker, Bob Evans, and Edmonds and Codair.——The Village Choir, Kimball and Donovan, the Vedmars, and Barr and Evans are among the entertainers at Lexington Park.——A Glorious Time, with bright specialties, is the offering at Crescent Gardens.——At the Medford Summer Theatre Annie Abbott, Herbert and Rogers, Ten Vrooke, Lambert and co., Marvelle and Gleason, and George Davis are billed.——Coppinger and White, Haley and Sack, Barlow, Weston and Arlott, and Devine and Wooley are in the Palace olio.——At Austin and Stone's are The Girls in Red, Blackford and West, Gladys Everton, Rebecca and John, Burton and Glenn, John Forepaugh, Viola Bancroft, the Jordans, Kamochi, the Drews, Campbell Sisters, McGee Brothers, and the Powell Comedy Trio.——The Pines Opera co. began a Summer engagement at the Point of Pines to-day, opening in La Mascotte.——Item: By erecting a low wooden fence in front of the old Howard Athenaeum and posting thereon two legal notices, once in twenty years, the owner of the property asserts his right to the strip of land on which that well-known variety house stands. Last week was the time for such assertion, and the presence of the fence for six consecutive days puzzled hundreds of passers-by. It is a mere formality, but it looks odd to Howard Street frequenters.

W. E. GREENOUGH.

PHILADELPHIA, PA.—Keith's New Theatre 18-23 has a splendid programme, with Henry E. Dixey, Gilmore and Leonard, Jack Theo Trio, Trocadero Quartette, Philips, Hadsell and co., Three Mitchells, Add Hoyt, John Zimmer, the Kalmos, Henry Watson, Brothers La Nole, Vinton and Clayton, Messenger Boys Trio. Being the only house open in the centre of the city, the patronage is always big.——At the Lyceum Manager John G. Jermon is making up his own combinations, with various weekly change of title. World's Fair Beauties 18-23, with Santell, the strong man, continued as the main card. S. FERNBERGER.

ST. LOUIS, MO.—James J. Morton, versatile comedian; Corinne, young as ever; Galetti's dog and monkey circus, Mignonette Kokin, Willis and Hasson, Dixon, Bowers and Dixon, the Tyrolean Alps Quintette, and Talavera's Mexican Quartette are among the Forest Park Highlands entertainers. Business has dragged a bit in the big resort on the hill, the World's Fair doing the untoward trick. Now that the Pike concessioners have about put through a rate of admission of 20 cents to the fair after 5.30 P.M., the fate of the gardens becomes more dubious still. There is talk of opening the Pike on Sundays, which, should it succeed, will work further changes in the garden balance sheets.——The Gaiety Girls came to the Standard yesterday afternoon, having been heralded by some of the sauciest paper that ever posted here. Manager Butler's show is doing well, Leo Reichenbach having again assumed the reins after a long and painful illness. Two burlesques are on this week at the popular house—Sara Bernhardt's Rivals and McSweeny's Reception. Jack Strong and Kid Calvert are down for a wrestling match on Friday night.——At Mannion's Park we have J. Aldrich Libbey and Katherine Trayer, Three Dancing Dawsons, Crawford and Manning, Merritt and Rosella, Frank Bush, monologist; Bartlett and Collins, Carter and Ross, Milo Vagge, and funny Dick Recklaw.——Frank La Mondue starts the bill at the Suburban this week. Harris and Walters, Henderson and Ross, Shannon and Lucier, W. J. McDermott, and new moving pictures are also on the Suburban bill.——At West End Heights the Alpino Family are the headliners. Billy S. Clifford, Morrisey and Rich, Garden and Sommers, Busch and Gordon, grotesque acrobats, and Carolyn Young make up an interesting programme. J. A. NORTON.

TOLEDO, O.—Adelaide Herrmann was the headliner at the Farm week 10-16. Her tricks are done with a neatness that makes them fascinating. John Geiger, violinist, made an unexpected hit. Carter and Waters did a funny sketch called The Wise Mr. Coon, and Miss Norton and Paul Nicholson made friends with their skit, The Lady and the Pugilist. Mlle. Latina's physical culture business was out of the ordinary, and James B. Donovan's monologue kept the house in a listening mood.——At the Casino the Four Webbs opened the bill with acrobatic work. Dora Pelliter sang herself into favor, and the pantomime work of Zasell and Vernon was old enough to be new. White and Simmons got a good hand with their skit. Lillian Shaw had to come back several times because the audiences liked her singing. Dick and Dick were good on the horizontal bars.——At Bellevue Park Zoe Mathews made the hit of the week with her singing, assisted by the youngster. Meehan and his dogs have a good act in their line. Hall and Donohue in an Irish turn and the Smith Duo are worthy of mention. The Four Trumpeters gave a good musical act, and Harry Zimmerman, a lad of thirteen, sang illustrated songs cleverly. The Three Poriers were retained another week.

C. M. EDSON.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): The big drawing card on the programme for week 4 was Helen Bertram, who sang with her accustomed attractiveness and grace. Foster and Foster created lots of fun in Wanted, a Pianist. Howe and Scott proved splendid entertainers as Hebrew comedians. Gracey and Burnett offered an amusing sketch entitled A Royal Janitor. The following holdovers helped to make a good bill: Agoust, Weston and co. Eddie Heron and co., Romani Trio, Foster's dog "Mike," Marcel's Living Art Studies.——Chutes Park (Hy Koch, mgr.): D. W. Ferguson, assistant manager of the Chutes, has returned from a month's trip through the East. Mr. Ferguson visited a great many of the outdoor resorts in the large cities and reports having found none any more attractive than our own.

D. W. CARLTON.

KANSAS CITY, MO.—At Hopkins' Forest Park 10-16 the usual entertaining vaudeville bill drew good crowds nightly. The Elenore Sisters headed the bill and were more than well received. Caron and Herbert also won much favor. Others were Smith and Fuller, Herr Saona, Esmerelda Sisters and Herbert and Nolan, all of whom shared in the applause.——In the German village at Electric park 10-16 a good vaudeville bill of four numbers drew many people to that part of the resort, where they were well entertained. Russell and Locke in a singing and dancing specialty scored quite a hit, being recalled again and again. Hallen and Fuller were also well received, while Emil Subers and Arthur Deming, in separate numbers, pleased immensely and won numerous recalls.

D. KEEDY CAMPBELL.

JERSEY CITY, N. J.—Park Theatre, Bayonne (Leon Stears, prop.; J. M. Lederer, mgr.): Business is very encouraging, and excellent programmes are offered and appreciated. Opening 11-16 were Sherman and De Forrest, Quaker City Quartette, Jack Mason's Society Belles, Toledo and Price, La Belle Jeannette, Fuller and Rose, Carlo's dogs, and Brooks Brothers. Booked 18-23: Fisher and Carroll, Satsuma, Le Roy and Woodford, Ford Brothers, Nellie Florede, Joe Morris, Polk and Trask, and Three Sisters De Faye.——Items: Sherman and De Forrest, the Quaker City Quartette, and La Belle Jeannette made hits. Jack Mason's Society Girls were good.—The Undertakers' Association had their annual outing at the Park Theatre 14. WALTER C. SMITH.

SAN FRANCISCO, CAL.—The bill at the Orpheum week 4-11 includes Leigh Brothers, European acrobats; Gillihan and Murray, Green and Werner, Ines De Wolf, mezzo-soprano; Gallahaer and Barrett, John F. Clark, Zarrow Trio, Valerie Bergere and co. in His Japanese Wife, and the motion pictures.——The Chutes 4-11 have the Tobins, Carl Reiter, Three Sisters Kelcey, Fyne and Dandy, Trask and Rogers, Hershall Stern, and the animatiscope.

OSCAR I. FRANK.

ROCKY POINT, R. I.—At the Forest Casino 11-16 another entertaining bill was given to the delight of good houses. Among the entertainers were the Busch-Devere Trio of instrumentalists, Baker Troupe, Norma Wills and Monte Collins, Bessie Ross, Ida Russell, Leon La Jole, Franklin and Hopkins, George and Lillian Brennan, George Litz, Rose Felmar, Bohee and Hyers, Three Harford Sisters, and Charles F. Hackett. HOWARD C. RIPLEY.

CINCINNATI, O.—Frank Bush headed the bill at Chester Park 10-16 and his act was received with every evidence of approval. Others were McNamee, the clay modeler; Inez McCusker, soloist; Shannon and Lucier, comedians, and Anna Burt in a novel wire act. H. A. SUTTON.

REVERE BEACH, MASS.—Point of Pines (William H. O'Neil, mgr.): Owing to new Sunday law performances in rustic theatre were not given 17. Free concerts by the Lynn Cadet Band. Walter M. Davis, J. H. Gove, H. L. Haggett, E. B. Elliott, and S. E. Dyer were substituted. The Pines Opera co. begins third annual engagement 18, presenting the Mascot under direction of Adolph Mayer. For week 18-23, as a special attraction for children's festival, the juvenile extravaganza Cinderella in Flower Land, with one hundred children, will be presented afternoons.——Crescent Gardens (W. H. O'Neill, mgr.): For 18-23 the musical comedy A Glorious Time, with John Birch, Charles Edwards, Thomas Morrisey, Pearl Danforth, Thornton Sisters, and Hoyt and Burke.——Items: Clara Turner, of the Clara Turner Stock co., is summering at the beach.—Anna Hill, Ada Strang, and Rose Eagan, of the Woodland co., playing Tremont Theatre, Boston, are daily visitors to the beach.—Herb Fearing, stage-manager of the Academy of Music, Chelsea, is directing the stage at Crescent Gardens Theatre.—Lila Conquest, of The Yankee Consul co., is summering at the home of her parents, Wilson Square.—At the Point of Pines 4 Manager O'Neil advertised a "head-on collision" on an especially constructed track. Over 50,000 people crowded on the ground and owing to the impossibility of keeping them at a safe distance the collision was called off. The crowd, angered at the postponement, took the matter in their own hands, chased the engineers from the cabs and started the engines together. Afterward the rioters broke doors and windows in the hotel. Owing to the riot the evening performance in the rustic theatre was abandoned.

LANCASTER, PA.—Woolworth Roof-Garden (John B. Peoples, mgr.): Business continued good 11-16, although the bill was hardly up to the standard at this house. Mr. and Mrs. Charles Buckley and George Spink failed to appear and their places were filled by Ardell and Bayard and Ira D. Kendig, a local comedian. The bill included Baby Tweed (local talent), Collins and Collins, Sullivan and Pasquelena, Girard and Gardner, Rio Brothers, and Kinetograph. For 18-23: International Opera co. in Love Will Find a Way, Johnstone Bennett, Le Roy and Woodford, Rosa Lee Tyler, Ed Mullen, and the kinetograph.——Item: Bertha Allison, of this city, has been engaged for the entire Keith circuit, after which she will play through the West.

DETROIT, MICH.—Temple Theatre week 10-16 has as chief attraction Ray L. Royce in his well-known character sketches. At the close of his engagement here he rejoins York State Folks. Cecille Berrymore, a Detroiter, is making her debut in vaudeville. She is a pupil of Professor Straub and has a voice of remarkable sweetness. She made a favorable impression here and should prove a valuable addition to the vaudeville ranks. Wood Brothers, fixing ring artists; Jules Tannen, in impersonations; Clarke and Florette, Harold Heaton, Lilly Lorrell and May Boskell in The Rat, the Rathbuns, the kinetograph, and Fred Marcart's dogs and monkeys made up the bill.

BANGOR, ME.—Riverside Park, Hampden (B. H. and W. Ry. Co., mgrs.): The Majestic co. closed week to good attendance and satisfaction 9. Johnny on the Spot, with Fred Wyckoff and a fine co., opened for week to good business 11. In the cast are Fred Wyckoff, Edward Gilmore, Wilson Frank, Harry Winckler, William J. Walsh, Leona Christie, Gertrude Walcott, Florence Wilson, Beatrice Gambles, Madeline Broughton, Mabel Levy, and Libbie Goodrich. A heavy thunder tempest when the performance was about half through on the opening night completely demoralized the co. for a while, but later they recovered and the performance was finished.

HAVERHILL, MASS.—The Pines Theatre (J. J. Flynn, mgr.): Opened June 27 with The Kindergarten. Fair performance; good attendance. Nashville Troubadours week 4. Good performance; large attendance.——Canobie Lake Theatre (Gorman's Circuit): Opened June 27 with Gorman's Olympia to good attendance. Tuxedo Specialty co., with Joe, Myra and Buster Keaton, drew well week 4.——Hampton Beach Casino (Gorman's Circuit): Opened June 27 with A Glorious Time, Gorman's Specialty Alliance 4 and week, with Gibney, Havnes and Montgomery as headliners, to record breaking attendance.

COLUMBUS, O.—Olentangy Park (W. W. Prosser, mgr.): The bill week of 11-16 drew good patronage, maintaining for the place the favor it has gained this year under the guidance of Mr. Prosser. Emmet De Voy and co. in The Saintly Mr. Billings caused much laughter. Burton and Brooks pleased in their brisk act, A Can of Humor. A. O. Duncan offered a clever ventriloquistic number. Marlow Plunkett and co. made a hit with A Lesson in Shakespeare, and the acrobatic work of the Mexican Zampra Family made a hit.

ATLANTIC CITY, N. J.—Young's Pier Music Hall (Harry D'Esta, mgr.): Willard's Juvenile Opera co. in Mikado, Four Emperors of Music, Van Auken and Vannuson, Garden Trio, Ada Jones, and Al. Rayno's dogs 11-16. Business good. Willard's Juvenile Opera co., McWaters and Tyson, Three Armstrongs, Mr. and Mrs. Fred Gattot, Ada Jones, and Al. Rayno's dogs 18-23.——Young's Ocean City Pier (Harry D'Esta Jr., mgr.): Four Emperors of Music, Van Auken and Vannuson, Garden Trio, Ada Jones, and kinetograph 11-16. Business great.

BRUNSWICK, ME.—Merry Meeting Park: Bill week 4-9: J. W. Gorman's Novelty co., including Tenbrooke, Lambert and Tenbrooke, John Mayon and Rose Parker, Rice and Elmer, Mr. and Mrs. Stuart Darrow, and Rastus and Banks. Large audiences first of week, small last half. Rice and Elmer were fine. Week 11-16: J. W. Gorman's Specialty Alliance, Co. includes the Craigs, Redford and Winchester, Gilroy, Havnes and Montgomery, Lester and Kellett, and Prof. Miett's dogs.

FORT WAYNE, IND.—Robinson Park Theatre (George A. Fisher, mgr.): Week 3-9: The Smedley Sketch Club in The Little Mother (good card), Pierce and Joslin, Olsen Brothers, W. J. McDermott, and Loro and Payne. Packed houses entire week. Phinney's United States Band 6-10, special musical feature, played to good crowds. Week 10-17 opened to packed house: Johnson, Davenport and Lorella, Young and DeVole, Dave Recklaw, Morrisey and Rich, Dancing Doyle, and the Rexos.

ERIE, PA.—Waldameer Park (H. F. Wilbor, mgr.): Bryant and Saville's Minstrels 11-16; well received. The Great Weitzell did remarkable work. The Troubadour Four (Nat Wixon, Harry Thornton, Burt Eaton, and William Fuller) amused. Elliott and West were very clever. Crowded houses.——Four Mile Creek Park (H. T. Foster, mgr.): Week 11-16: Emerson and Omega, Doyle and Granger, Gracie and Reynolds, the Mitchells, and Armstrong all scored. Large attendance.

NILES, O.—Avon Park (James Wess, mgr.): Week 3: Milt and Maude Wood, Cal Stewart, Sallie Randall, Cal Duncan, White and Simmons. Fair business and bill; weather bad. Week 10: Curtis and Adams, Borani and Nevaro, Harry B. Lester, Babe Lund, and Eldrige. Strong bill to pleased audiences. Harry B. Lester, the singing comedian, scored the hit of the season.——Item: Manager Wess is seriously ill at his park cottage.

FALL RIVER, MASS.—Lincoln Park Theatre: The bill offered by Manager Phelps week 11 was the best of the season. Reid and Shaw were the headliners. Their act is the best ever seen at this park and met with much favor. Mr. and Mrs. Fred Wolf, Mason and Lee, Fleming and De Lora, Charles Kenna, Gibney Sisters, and the moving pictures completed the bill. Business large.

ZANESVILLE, O.—Farm (H. J. Kelly, mgr.): For week 4-9 Kelly and Wentworth, Charles and Madge Hughes, Lottie West Symonds, Frank and Ida Adams, Katherine Standish, and Three Evans Children. Business good. Week 11-16: Kelly and Wentworth (second week), Three Dalys, Cole and La Marr, Ferguson and Duff, and Verona Wilson.

LONDON, CAN.—Springbank Park (C. E. A. Carr, mgr.): Week 11-16: Warsaw Brothers, Maud Beach, John D. Gilbert, Armstrong and Holly, Forrester and Floyd (retained from last week) in a new sketch which took well, and the cineograph. Business good. Week 18-23: Wilson and Davis, Hardie Langdon, Clark and Florette, and Bessie Gilbert.

LITTLE ROCK, ARK.—Forest Park (Charles T. Taylor, mgr.): Week 4-9: Ellis and Castle, Bryan and Innes, Ed De Noyner, Rieff Brothers, and Bimm, Bomm, Brrr. The last two scored a distinct success. 11-16: Ellis and Castle, Bryan and Innes, Gladys Van, Dave Nowlin, the Glockers, and the Nayrsons.

NEWPORT, R. I.—Freebody Park (M. F. Sheedy, mgr.): The bill 11-16, headed by Holcombe, Curtis and Webb and the Fitzgibbon-McCoy Trio, included the Pecari Troupe, Three Sisters De Faye, Tom Bateman, Mr. and Mrs. Fred Lucier, Hickey and Nelson, and the vitagraph. The Pecari Troupe of boy gymnasts scored. Fine business.

NEW ORLEANS, LA.—West End on Lake Pontchartrain (J. E. Corcoran, mgr.): The usual large crowds continue. Week 10-16: Paoletti's Concert Band is still the musical attraction, and the following vaudeville features are an improvement on the attractions of the previous week: Baader and Levell, trick bicycle trio, and the McMahon Vaudeville co.

SANDUSKY, O.—Cedar Point (George A. Boeckling, mgr.): Week 3: Four Nelson Comiques, Carlin and Otto, Irene Franklin, and Spissell Brothers. Week 10: Blocksom and Burns, Annie Hart, Lester and Moure, and Joe Bonnell. Weather fine; business good.

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Last week one of th hits at Ramona Park, Grand Rapids, Mich.
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GLOVERSVILLE, N. Y.—Sacandaga Park (Charles H. Ball, mgr.): J. W. Gorman's Cosmopolitans week 11 is an exceptionally strong aggregation, including Mozart Comedy Four, Eldorado Sisters, Carl W. Sanderson, Marvelle and Gleason, and Laveen and Cross, to capacity.

MUSKEGON, MICH.—Lake Michigan Park Theatre (W. R. Reynolds, mgr.): Columbian Opera co. in Giroflé-Girofla, Dorothy, and Mikado 3-9 pleased good business. Kelly and Violette, Billy Clark, Trolley Car Trio, Alson Brothers, and the Kinsners 10-16 opened to S. R. O.

CANTON, O.—Lake Park Theatre (T. K. Albaugh, mgr.): Week 10-16: Claude and Fannie Usher, the Columbians in The Wax Doll, Al. Carlton, and W. H. Mack and Ida H. Elliott in The New Minister. Excellent bill, delighting big crowds twice a day.

PORTLAND, ME.—Riverton Park (E. A. Newman, mgr.): J. W. Gorman's Novelty co. week 11 is playing to capacity. The roster includes Bellman and Moore, Opera Bluff Trio, Rastus and Banks, the Darows, Fredericks and his trick pony "Don," and the Boston Concert Orchestra.

SPRINGFIELD, O.—Spring Grove Casino (E. F. Martiny, mgr.): Week 10-16: Jane Courthope and co. in A Fisherman's Luck, Hughes Musical Trio, Frank Whitman, Franklin Sisters, and kinetograph. All acts were good and were well received by fair patronage.

NEWARK, N. J.—Proctor's: Robert T. Haines and Laura Hope Crews headed an excellent bill 11-16. Kingsley-Lewis co., Misses Delmore, Dorris Eckworth, Murphy and Andrews, Ford Brothers, Thomas E. Whitbread, and Spaulding were the others.

MEMPHIS, TENN.—East End Park (A. B. Morrison, mgr.): Splendid crowds continue at this popular resort. Week 10-16 the bill included Bimm, Bomm, Brrr, Jack Norworth, Loredo and Blake, Louise Dresser, Dr. Bruce Miller, and Dorothy Kenton.

OKLAHOMA CITY, OKLA.—Delmar Garden (Sinopoulo and Marre, mgrs.): Week 4: Millo Vagge, Carolyn Young, Carleton and Terre, Josephine Gassman and pickaninnies, the Glockers, and kinodrome. Business light.

PEORIA, ILL.—Weast (C. F. Bartson, mgr.): Week 11-18: The Jamesons, Dalton and Zella, Bailey and Crawford, and Rosank and Radcliffe. Lively bill; good patronage.——Jacobs (A. F. Jacobs, prop.): Week 11-18: Vaudeville fair; average attendance.

SAN ANTONIO, TEX.—Orpheum (James Brady, mgr.): This new outdoor theatre will open 16. It is centrally located and looks as though it will be a good money earner, as there is no sort of amusement in this city now.

NEWPORT, R. I.—Sheedy's Freebody Park Theatre (Charles E. Cook, mgr.): Week 18: Three Keatons, Techow's cats, Walter C. Kelly, Majestic Musical Four, Sisters Meredith, the La Vails, La Belle Jeanette, Stirk and Loudan, and the vitagraph.

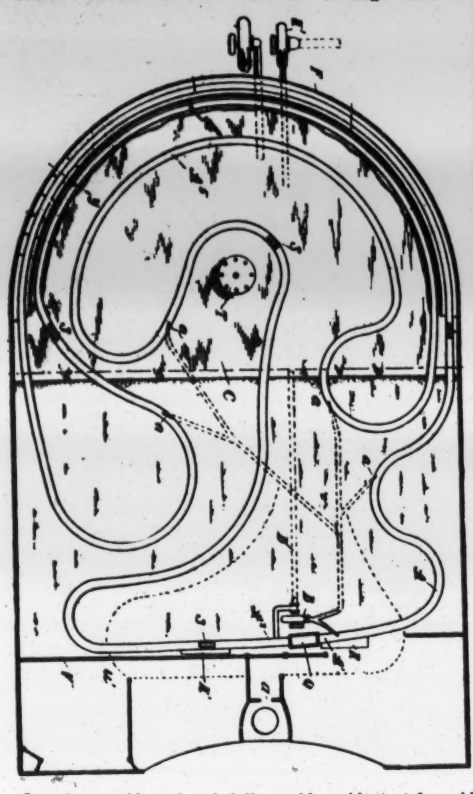
PARK CITY, UTAH.—Family Theatre (Carpenter and Collins, props. and mgrs.): Morrell and Morrell, Eddie Higgins, Mildred Eddy, and moving pictures drew good patronage week 4.

CHARLESTON, MO.—A. G. Allen's New Orleans Minstrels 13 (under tent) to crowded house. Good performance.

STAGE AND AMUSEMENT INVENTIONS.

Prepared exclusively for THE MIRROR *by H. B. Wilson and Company, Patent Attorneys, of Washington, D. C.*

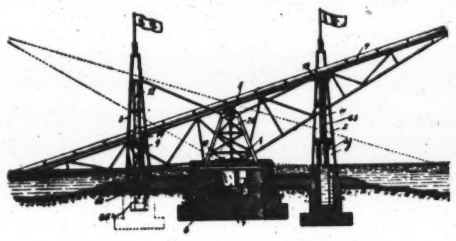
George H. Du Clos, of Brooklyn, N. Y., filed Nov. 14, 1903, an amusement apparatus the combination of a projecting roof, a canal having a stretch passing beneath said roof and means for forcing water to



flow from said roof and fall outside said stretch, said canal also having a stretch passing outside said roof and beyond where the water falls and substantially parallel thereto.

—

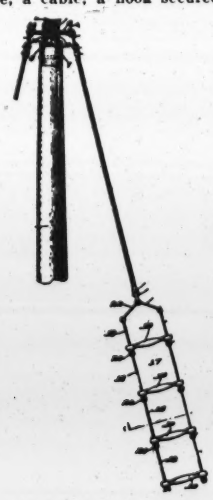
Albert L. Webster, of New York, and John E. H. Hyde, of Richmond Hill, N. Y., filed Jan. 7, 1904, the combination in an amusement, or other device, of one or more oscillating frames each having a platform thereon and one or more removable vehicles adapted to enter upon said platform, to be locked in



position and to be raised upon said platform, and to thence pass when unlocked down said platform from the elevated end to the lower end and to be discharged therefrom; and means for operating the same, substantially as described.

—

William S. Gothill, of Chicago, Ill., filed Nov. 17, 1903 a giant-stride apparatus, comprising a stationary standard, a cap attached to the upper end thereof, a pin secured at its lower end to said cap, a disk of greater diameter than the cap mounted upon said pin and provided with a depending flange resting upon the cap, bearing-balls interposed between the disk and cap, a cap located over the disk, bearing-balls arranged therein, means mounted upon the pin to prevent the removal of the disk and the cap located above the same, a cable, a hook secured to the upper



end thereof and adapted to engage in said disk, an eye secured to the lower end of said cable, a pair of oppositely-extending links secured to said eye, a separate string of depending loosely-connected links attached to each of the oppositely-extending links, and a plurality of rungs loosely attached to said string of links.

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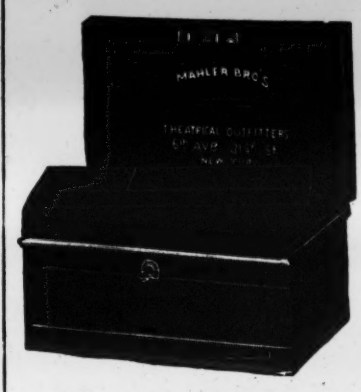

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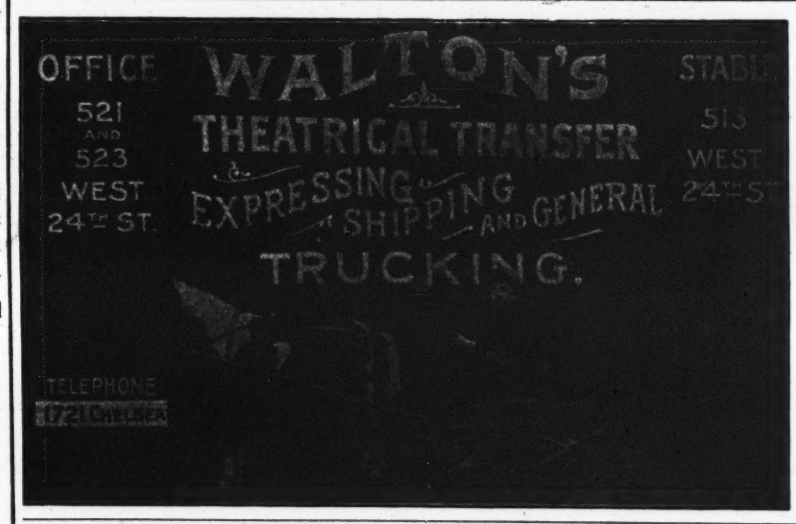

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